

IS A WIRELESS LEAGUE NECESSARY?



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, April 19th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
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TRENT, DUNDEE, SWANSEA

SPECIAL CONTENTS:

WHEN PARLIAMENT IS BROADCAST.
By P. P. Kershley.

WHY WE STARTED A WIRELESS LEAGUE.
By Ralph D. Blumenfeld.

SONGS OF THE DEEP SEAS.
By Leonard Crombie.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 3-11, Southwark
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How Radio Helps the Church.

By the Right Rev. Bishop WELLDON (Dean of Durham).

THE CHURCH ought to keep herself abreast of the age, perhaps even a little ahead of the age. If the clergy were to refuse or neglect such new means of communication as science affords, they would commit the same mistake as might have occurred many years ago, had they then failed to make use of the printing press or the steam-engine. Cheap locomotion and cheap literature have greatly amplified the opportunity of the Church's influence.

The sermon has always played an important part in Christian worship. It has been even a more prominent feature of worship since the Reformation. By some Nonconformist divines it has been actually esteemed as a sacrament or a sacramental function. Every clergyman knows how difficult it is to appraise the effect of sermons. Many an incumbent has preached two sermons in his church, year after year, on almost every Sunday of the year, without ever learning perhaps that any one of his hearers have been moved by his words to any practical religious action. Yet the effect of sermons is not negligible, because it is not actually calculable.

There is a story that at Canon Liddon's funeral a man was seen sobbing by the graveside, and somebody asked him if he had known the Canon well, and he replied: "No, I have never spoken to him; but I have owed to him my soul."

But a sermon is preached that it may be heard. It differs from a book or an

article in a newspaper. It is never the same thing when it is printed; for it loses the living voice, the manner, the gesticulation, the personality of the preacher himself. Yet it often happens that a sermon is imperfectly heard, whether because the church in which it is delivered is a building of bad acoustic property, or because the preacher himself has not studied the art of elocution. Not all the blame must be laid upon the church or the preacher. More than once members of a congregation who have been sitting side by side, have said to me, the one that he, or she, could not hear my sermon at all, the other that he or she heard it perfectly. When that is the case, the difference must lie in the hearers.

There are, I suppose, long-eared people and short-eared people, as there are long-sighted and short-sighted people. Still, it must be admitted that a good many preachers do not make a proper use of their voices, or that, instead of directing their voices down the church, they turn from side to side, and no more than half of the congregation can hear what they say, when their backs are turned to the other half.

(Continued on page 147)



Bishop J. E. C. WELLDON.

Songs of the Deep Seas.

Sailors' Music of Toil and Leisure.

THE B.B.C. has given listeners several opportunities of hearing old sea chanties. We hope for many more chances of thus glimpsing something of the spirit of the men of the clipper-ship era, a glorious period of ocean history.

The sea, ships and sailormen have always been fertile ground for the poet, but it is in chanty language rather than to literature that we must turn if we would try to understand the lives of those men of the old merchant ships—their thoughts of ports, sweet-hearts, drinks and home, of which they sang so lustily.

There is now available a fine collection of these old sea songs, edited by Frank Shay—"Deep Sea Chanties" (Holtzmann, Ltd., Ltd.)—with an introduction by William McFee.

Extravagant Simplicity.

Neither chanties (songs of work) nor for-batters (songs of leisure for between watches) were ever written down, we are told. A true chanty is as authentic as a saga, and, like a saga, it is composed independently of the written word: it is handed on from one votary to another like a prophecy, a legend, or a tradition. It arises out of the sailor's relations to the elements, to the land, and to his companions. " . . . Like the medieval church, it comprises within itself the spiritual and emotional life of humble folk. A good chanty-man was regarded in the same way as the bard and gleemen on an earlier day ashore . . ."

There is a divine homeliness in the chanty-man's imagery, an extravagant simplicity. He is an improvisator with an elvish twist in his humour that makes him free of the company of saints and sinners.

"He delights in impossible, or rather improbable, exaggerations, and he moves easily from the humble sphere of the fore-castle to the vast regions of apocalyptic happenings . . ."

Out of the austere materials at his command, he has fashioned his idylls and his pastorals, his sagas and ballads. "And those who approach the recorded fragments of his poetry with sympathy and understanding," Mr. McFee adds, "will become aware, beneath the labouring heave and beat of the metre, beneath the moonish mumblings and cries, of a sweetness and depth of humanity unsurpassed in our time, a clean light of the soul shining upon the dark and turbulent waters of the world."

Three Kinds of Chanties.

Describing the various kinds of old sea songs, Mr. Frank Shay writes: "Literally there are but three kinds of chanties: capstan chanties, used in warping or weighing anchor or hoisting sails; the halyard, or long-drag chanty, used at topmasts and top-gallant sails; the sheet, tack and bowline chanties, more often known as short-drag chanties, were used when the fore, main, or cross-jack sheets were hauled aft and bowlines lashed and made fast. Other chanties, such as hand-over-hand and pumping chanties explain themselves."

The ballads were, as a rule, called *forebitters*, taking their name from the stage or platform on which the singer or soloist took his place, the forebitter, a hardy construction of wood near

the foremast through which many of the main ropes were fed.

Many a sailor of to-day has his gramophone with the latest jazz records. Soon, doubtless, the loud-speaker will be on tap in every fore-castle. But do they get music as appropriate to their calling as the haunting melody of that old friend we heard broadcast a few weeks ago.

"Away, Rio!"

AWAY, RIO!

O, the anchor is weighed, and the sails they are set,
Away, Rio!
The maids that we're leaving we'll never forget,

For we're bound for the Rio Grande,
And away, Rio! yee, Rio!
Sing fare-ye-well, my bonny young gal,
For we're bound for the Rio Grande!

So man the good capstan and run it around,
Away, Rio!
We'll heave up the anchor to this jolly sound,
For we're bound for the Rio Grande,
And away, Rio! yee, Rio!
Sing fare-ye-well, my bonny young gal,
For we're bound for the Rio Grande!

"Spanish Ladies," "Blow the Man Down," and "Ben Backstay" are among other familiar ditties given in full in this book, in addition to many new chanties of varying kind.

You get the euphonic rhythm of labour, the stress and strain and sweat, adequately suggested in "Paddy Doyle"—

PADDY DOYLE.

To my,
Ay,
And we'll haul,
Ay,
And pay Paddy Doyle for his boots.



(Reproduced by courtesy of Messrs. W. & A. Holtzmann, Ltd.)

"We'll sing, Ay, and we'll haul, Ay!"

We'll sing,
Ay,
And we'll haul,
Ay,
And we'll hang Paddy Doyle for his boots,
We'll haul,
Ay,
With a swing,
Ay,
And we'll all drink brandy and gin.

The Rhythm of Toil.

Those who have yet to know the poetry of the chanty, will, in company with the enthusiasts, want to possess "Deep Sea Chanties" after reading only the following brief extracts:—

THE BANKS OF THE SACRAMENTO.

King and heaven, and heaven and sing,
To me hoodah! To my hoodah!
Heave and make the handspikes spring,
To me hoodah! To me hoodah!
And it's blow, boys, blow,
For Californians,
For there's plenty of gold,
So I've been told,
On the banks of the Sacramento.

From Limehouse Docks to Sydney Heads,
To me hoodah! To my hoodah!
Was never more than seventy days,
To me hoodah! To me hoodah!
And it's blow, boys, blow,
For Californians,
For there's plenty of gold,
So I've been told,
On the banks of the Sacramento.

HAUL AWAY, JOE.

Away, haul away, Oh, haul away together,
Away, haul away, Oh, haul away, Joe.
Once I had an Irish girl and she was fat and lazy,
Away, haul away, Oh, haul away, Joe.
But now I've got a yellow one she nearly drives me crazy,
Away, haul away, Oh, haul away, Joe.

WE'RE ALL BOUND TO GO.

Oh, as I walked down the Landing Stage
All on a summer's morn,
Heave away, my Johnnie, heave away!
It's there I spied an Irish girl
A looking all forlorn,
And away, my Johnnie boys,
We're all bound to go!
"Oh, good morning, Mr. Tapscott,"
"Good morning, my girl," said he,
Heave away, my Johnnie, heave away!
"Have you got a pocket ship
To carry me across the sea?"
And away, my Johnnie boys,
We're all bound to go!

The Longing for Home.

Could the sailor's longing for home be better expressed than in the combination of yearning and urge suggested by "One Day More"—

ONE DAY MORE.

Only one day more, my Johnnie,
One more day!
Oh, rock and roll me over,
Only one more day!
Oh, don't you hear the old man roaring?
One more day!
Oh, don't you hear that pilot lawling?
Only one more day!
Can't you hear those gals a-calling?
One more day!
Oh, can't you hear that capstan pawling?
Only one more day!

You need not be of the deluded company that bewails the passing of "the good old days" to get the tang of keen enjoyment from Mr. Frank Shay's first-class collection of invigorating old sea songs. The powerful and fanciful decorations and woodcuts, some reproduced in colours, by Mr. Edward A. Wilson, are a sheer joy.

I suggest that the B.B.C. appoint Messrs. Shay and McFee Advisors of the Chanty Department.

LEONARD CHOCORRE.

[A number of chanties will be broadcast from Cardiff on April 22nd.]

How Radio Helps the Church.

(Continued from the front page.)

Every church, if it is of considerable size, may be said to possess its own secret; and because of that secret, preachers, when they stand in the pulpit of the church, are often not heard at first, but come to be heard, as they gradually learn what is the true art of speaking in that church. There are, indeed, some few buildings so difficult as to be practically hopeless, but there are others which are easy, in the matter of audibility. The science of acoustics, like all science relating to the ear, seems to lag in some degree behind other sciences. It is not everybody who can claim angelic assistance in the erection of a sanctuary, as Brigham Young claimed in the erection of the Mormon Tabernacle in the Salt Lake City; but whether Brigham Young was his own angel or not, I can vouch for, as I have myself tested, the fact, that the dropping of a small coin at one end of the Tabernacle can be heard at the other end, although it is a building which is said to hold some 15,000 worshippers.

In a good many churches sounding-boards hanging over the pulpits or curtains spread between the pillars have been adopted as means of carrying the preacher's voice to the whole congregation. But, at present, the effect of sermons in most large churches and chapels is marred by the difficulty of hearing them.

Whether "amplifiers" or other agencies designed for the diffusion of the human voice within buildings, both sacred and secular, will attain all the success which has been predicted for them, may remain an open question. But there are many persons who, as being aged or infirm or invalided, are permanently or temporarily debarred from attending Divine worship in churches and chapels; and these persons, or some at least of them, would like to hear sermons on Sundays; and they would find a relief to the monotony of their lives, if they could listen when the service, in which they cannot take an active part, is going on.

But it is not only within the Church itself that broadcasting may prove a valuable means of disseminating instruction. There are in most parishes parish-rooms or parish-halls, where concerts and other entertainments take place, especially during the winter months. It would be a gain to parishioners, who are confined to their houses, and perhaps to their beds, that they should be enabled to follow the proceedings in these rooms or halls. They would enjoy the same pleasure as they now derive from the gramophone or the phonograph, but with the additional gratification of feeling as though they were present at a performance from which they are actually far removed. If religious services are held in these rooms or halls, they too can be reported by broadcasting all over the parish.

In a word, one of the chief needs of the day is to provide innocent occupation and amusement. It is so, and so only, that the young, and even the elder, people will be diverted from such pursuits as are usually lowering rather than elevating. Religious services are the highest of the means which the Church employs in her age-long battle against the evil in human nature. But all these means are intensified in such degree as they are brought home to a larger number of persons. Every good citizen, then, who seeks to promote the welfare of his country must feel that, as the range of vision is enormously increased by the cinematograph, so is the range of hearing by broadcasting, and he must hope that the Church will be wise enough to take full advantage of every new invention, if it tend to the accomplishment of her sacred mission, which is, in its nature, designed to touch and win all living souls.

Listening In The Dale.

Can Wireless Solve the Land Problem? By Halliwell Sutcliffe.

THE farm lay in a little hollow at the top of the glen. A lonely track wound up to it between clumps of desolate firs. Beyond, the moors stretched out as far as the grey line of sky.

It was strange, in a place seemingly so aloof from the world, to find it in touch, after all, with busy haunts. The aerial on its chimney-stack was unexpected. The only voices I associated with the house, apart from the farmer's and his wife's, were cries of curlew and plover and bleating of mountain sheep. Yet now, by aid of that slender wire and a small cabinet somewhere indoors, they could capture the speeches of great orators or the song of a prima donna.

On the Roof of the World.

We sat together by the hearth that night, the two old people and myself, after listening, and little by little they opened their hearts to me.

"A mystery-box, I call it," said the farmer, stirring the peats into a crackling glow; "and lord only knows what a blessing it's been to us on winter's nights."

Then his wife took up the tale. "It was all very well, up here on the roof o' the world, as you might say, while the children were about the place. But now they've left us—one in Canada, and two gone to London—and these winter's nights got very lonely. There's not a farm less than two miles away. Yes, the nights were lonely. We got missing the children too much, till that bit of overhead wire brought company."

The wind, chill and eerie, was tapping at the windows. The eucalyptus outside the house were creaking in every branch with a lonely, grim complaint. The three of us fell into a long silence. And understanding came to me suddenly—understanding of what this new world-force meant to the Dale I loved.

Cruel Stillness.

This hill-top is only one of many, scattered among moors and high pasture lands that know the bite of winter's teeth. There are times when drifts lie so deep, for weeks on end, that each homestead becomes an island, as it were, shut off from every neighbour by a sea of pitiless snow. These beleaguered farmers are in no need of food. Plump hams swing from the kitchen rafters. They have crows wintering snugly in the byres. Their chests are crammed with flour and oatmeal.

Their bodies can survive and grow fat until the sob of the west wind comes, and the soft rains begin, and the drifts melt into swollen torrents, opening out the moorland wastes again to traffic. But it is hard for the spirit in their bodies to survive. They sit silent by the hearth, when the brief labour of the day is ended. The old folk think of children lost, in one way or another—by death, or exile into lands abroad. The youngsters think of towns, and glare of lights, and streets not blocked by snow. Outside, the wind goes plucking at the windows; and, except for this, there is the stillness of a land that grips with a cruel grasp.

The Call of the Town.

It is in these drear winter days that the wanderlust toward the towns grows strong in the younger generation. It thrives on the do-nothing desolation of the Dale, and finds expression later on in an exodus that our farming lands can ill-afford. This steadily growing loss of balance, as between town and country, has engaged the attention of all who have the nation's stability and health at heart. Politicians have tried to cope with the problem. So have land-owners, and poets, and societies of agriculture. All have failed. The strong lads and lasses of the farms are drifting, fast and faster, into streets too full already.

It was here, at the farm in the glen, that a keen, quick thought stole out of the gusty night and into the room where the three of us watched the dozing peats. Radio has come, perhaps, to solve the problem unexpectedly. Those dark months of winter will be linked to the best that the towns have to give.

In their lone farms they can hear the day's news—hear song and dance and human voices—and be content until the time of the singing of birds arrives, and spring leaps in, and every tie that binds them to the homeland puts strong bands about them.

Nobody wants to be in any sort of town when the joyous days arrive—least of all, those who were bred to country ways and country work and the slow, quiet gossip in between-whiles that oils the wheels of labour.

A New Village Industry.

Can Radio keep our younger folk content through the months when the winds are bleak, and snow blurs all the window-panes? If it can, it has solved one of the most urgent problems of our time. Onlookers see most of the game, and only we in the country know to the full what wastage of good land is increasing year by year, because the heftiest of our men and women are intent on "bettering themselves in the towns."

One man at least has been kept from straying out of the Dale.

Radio, in its most practical aspect, has kept him to the homeland. He lives in a small village, not two hundred yards from my own door here, and his wireless sets go as far south as London, and as far north as Aberdeen. He has zeal for the work, and a genius for craftsmanship. Between winters, he goes fishing, or cave exploring, or shooting up rough pastures, and never, by any chance, does he hanker after the towns.

He sends them the instruments they need, and pay high prices for, and is content with this new village-industry of his.

A Crying in the Wind.

That is by the way. A genius, whether for poetry or the making of radio sets, does not grow on every country hedge. But up every lane and pasture of the Dale there's a crying in the wind—a crying from the dead generations who filled these acres in the past. How shall we keep these modern youngsters on the land, they ask?

The answer comes from you, I fancy—you Captains of Radio, who are steering a new craft across uncharted seas. Keep our young men and women content with winter in this and other dales. The smell of new-turned furrows when they plough—the reek of hay in summer, and the mellow bracken-accents of autumn—will keep them home-fast for all the rest of the good year.

Can you keep them tranquil through the months of winter?

I believe you can.

In connection with the recent entertainment by "Our Little," who ran the programme for an hour at London, she received a telegram in which she was asked to inquire of Mr. Kay Robinson, whose Nature Talks are so well-known to listeners, if Welsh rabbits are kind to their young.

Mr. Kay Robinson has sent the R.B.C. his considered opinion, which is as follows: "Although they never devour their young, as common rabbits sometimes will, they have one fault. However kind they may be to all the others, they are never good to 'Little Mary.'"

Official News and Views. GOSSIP ABOUT BROADCASTING.

The King's Voice Again.
THE KING'S voice will be heard by listeners to all stations on May 14th, when His Majesty will open the Barking Power Station.

London's Symphony Concert.
Sir Landon Ronald will conduct a Symphony Concert from the London Station on Friday, April 24th, the artist being Miss Daisy Kennedy, violinist. Not long ago Miss Kennedy met with a serious accident, which for some time threatened to prevent her from ever playing again, but, fortunately, she is now able to resume her work and at this performance will give Mendelssohn's Concerto. The programme contains Beethoven's "Fifth Symphony" and Sir Landon's own Symphonic Arrangement of Bizet's *L'Arlésienne Suite*, also Schubert's *Unfinished Symphony* and the Overture to Wagner's *The Mastersingers*.

From the Albert Hall.
A concert to be given in aid of Westminster Hospital by Barclays Bank Male Voice Choir will be relayed from the Royal Albert Hall on Wednesday evening, April 22nd. The artists are Miss Carrie Tubbs, soprano; Miss Edith Furnedage, contralto; Mr. Peter Dawson, bass; Lamond, the pianist; Mr. W. H. Squire, cellist, with Mr. F. W. Holloway at the organ and Miss Muriel George and Mr. Ernest Butcher in folk songs and duets.

Local News Transmission.
Only one transmission of local news will take place on and from Monday next, April 20th, the first local news bulletin being discontinued from that date. The sole news transmission will follow the 10.15 p.m. Talk, and will be broadcast at approximately 10.25 p.m.

Ballads and Oratorio.
The artists in the Ballad Concert to be transmitted from London on Sunday afternoon, April 19th, are Miss Kate Winter, soprano; Mr. Walter Glynn, ballad tenor; Mr. William Anderson, bass, of the B.N.O.C., and Miss Isabel Gray, pianist. Additional items will be provided by the "2LO" Quartet, consisting of violin, flute, harp, and organ. Miss Gray was first heard from London in the duets which she gave with Mr. Claude Pollard, pianist, some weeks ago.

Oratorio has been found to be increasingly popular and, in consequence, Mendelssohn's *Hymn of Praise* will be given on Sunday evening, with Miss Carrie Tubbs, Miss Vivienne Chatterton, and Mr. Tudor Davies. The Wireless Symphony Orchestra and Chorus will be conducted by Mr. Percy Pitt. Mr. Stanford Robinson, of the London Station Staff of the B.B.C., is Chorus Master, and it is he who trains the chorus in all the rehearsals for works such as these which are heard from London.

"The Dream of Gerontius."
Sir Edward Elgar's *The Dream of Gerontius*, to be transmitted from the Belfast Station on Wednesday, April 22nd, will be on a more ambitious scale than any performance hitherto attempted in the Belfast Studio. In addition to three well-known soloists, a full chorus and the augmented orchestra of 120 performers, conducted by Mr. E. Godfrey Brown, the musical director of the Station, will take part.

St. George's Day Programmes.
St. George's Day programme at London, on April 23rd, consists of some of Edward German's bright and essentially English music by the Wireless Symphony Orchestra, conducted by the composer. In addition, part songs arranged to old English tunes will be sung by the London Male Voice Octet, and folk songs transmitted

by that popular folk-song singer of wireless programmes, Miss Winifred Fisher.

Shakespearean excerpts will be produced by Mr. R. E. Jeffrey, together with a radio-view of war-time service entitled "At Sea, May, 1916," and the sketch, *A Mutual Friend*, written by Hartmann, the popular naval writer, on the subject of "Quiet Life on a Man-of-War." At 10.30 p.m. Sir Edward Elgar's English cantata, *The Banner of St. George*, will be relayed from Birmingham, where it will be conducted by Mr. Joseph Lewis, the Station's musical director.

"To the King's Navvy."
To signalise the City's sea traditions, as well as to mark its recognition of an outstanding event in national history, Cardiff listeners will receive a special programme entitled "To the King's Navvy," on the anniversary of the Battle of Zebra, April 22nd. Opening with "A Life on the Ocean Wave," by the Station Orchestra, Mr. Harold Williams, baritone, will follow with some well-known sea chanties, and poems of the sea and of seamen will be contributed by Robert Penn. The programme will have about it the tang of the sea air, and in the latter part of the evening a realistic and vivid scene picture of the attack on the Mole at Zebra will be presented by the "5WA" Players.

"The Chinese Puzzle."
The "2ZY" Dramatic Company are bringing their season to a close with an ambitious finale. This is to be the broadcasting, on Friday, April 24th, of *The Chinese Puzzle*, a play in four acts, by Marian Bower and Leon M. Lion, which scored a remarkable success in London in 1918.

Experimental Music.
Although most of the music written for violoncello ensembles has been until recently composed by cellists, the modern school of Russian composers has to a considerable extent adopted four 'cellos as their medium of expression in preference to the usual string quartet. Wireless listeners will be able to judge the effect on Wednesday, April 22nd, when the Glasgow Station will introduce, for the first time by broadcast, experimental music for four violoncello.

The third of the public concerts to be given by the same station in St. Andrew's Hall will be broadcast on April 26th. Apart from the songs and duets to be sung by Miss Gladys Seymour and Mr. Robert Sturtevant, the musical programme is in the hands of listeners themselves, and it is necessary for their requests to be sent in early.

Radio Cross-Words.
Prizes offered by the Bournemouth Station in connection with its second Cross-Word Puzzle Competition, which, as announced last week, will be held to-morrow evening, April 18th, are to be awarded for the first correct solutions opened. The entrant whose correct solution is first found will receive three guineas, and the second successful entrant will receive one guinea. The announcer will read out the clues, and the song or instrumental item following will contain the cross puzzle word. The cross-word will be found in the title of an instrumental piece and, in the case of a song, will be slightly re-emphasised by the singer. Entries must reach the Bournemouth Station not later than Saturday morning, April 25th.

The Dartmoor Hunt Ball.
A "Dance Night" programme, to which the Blue Lagoon Band will mainly contribute, will be given from the Plymouth Station on April 24th. Miss Joycelyn Bondy, violinist, will also play suites of Russian and Spanish dances; Mr.

Victor Swanson will talk on "Modern Dancing and Dance Music," and Miss Joan Hastings, Mr. J. H. Drew and Messrs. Pitt and Bolt will take part in the programme as entertainers. An outside broadcast until midnight will follow, when the orchestra of the Dartmoor Hunt Ball is to be relayed from the Royal Hotel, Plymouth.

"An Awkward Dilemma."
Rumour will be a feature of the programme at Dundee on April 24th, when Mr. Fred Crauch is to broadcast and the "2DR" Repertory Company will present a domestic comedy entitled *An Awkward Dilemma*. Miss Jessie Woodward is to give a pianoforte recital consisting of some Chopin items and a sonata by Beethoven, and the St. Mary's Quartet will furnish concerted numbers and individual songs.

Child Singers at Aberdeen.
After the usual Evening Service from Aberdeen Station, on Sunday, April 19th, a cantata entitled *The Guest*, by Mr. Harold E. Watts, will be transmitted. The composer himself will conduct the "2RD" Choir.

A distinct change from the usual programme will be given from the same station on Saturday, April 25th. Songs and Oles are to be rendered by the Sunnybank Intermediate School Choir, under the conductorship of Mr. George Crookshanks. The last performance by a children's choir from Aberdeen was much appreciated.

On the same evening the comedy in two scenes by Miss Gertrude Jennings, *Poached Eggs and Pearls*, will be broadcast from Aberdeen. It will be presented by the Aberdeen Amateur Dramatic Company.

"Diamond," "Tim" and "Podge."
Further adventures of that happy-go-lucky trio, Diamond, Tim, and Podge, who amused Cardiff listeners in the play, *A Nasty Night in Dublin*, will be broadcast on Monday, April 20th. The three heroes will then appear in a new radio-melodramatic-comedy entitled *Wild Man Wingle of the Woods*, and will find themselves in some tight corners, from which, it is hoped, they will succeed in extricating themselves; because, in view of their wireless popularity, they will be wanted on future occasions to provide more amusing episodes for listeners.

On the same evening the musical part of the programme will include the Glanhowy Concert Party, and Miss Edith Ginter, soprano, whose performance contributed largely to the success of Cardiff's recent "Pre-War Reminiscences" programme, which was simultaneously broadcast from Chelmsford.

The French African Empire.
Professor Charles Siroka, LL.D., Ph.D., LL.D., will at 7.10 p.m. on Saturday evening, April 25th, deliver from the Edinburgh Station a Talk on "The French African Empire" (S.E. to all Stations). He will broadcast some further travel talks at later dates.

Boys' Brigade Bulletin.
During the summer months, the Boys' Brigades' Bulletin will be given at 6.50 on the second Mondays of the month, instead of as at present; but in May the bulletin will be given on the 11th, and not the 18th.

French Talks.
The French Talk from London on April 23rd will take the form of a short recital by M. Stéphan and two other members of L'Institut Français. They will give excerpts from Racine's *Andromaque*—Scene 4, Act I, and Scenes 6, 7 and 8, Act III. Further recitals will be given on May 21st, June 4th, and July 2nd, and on May 7th, June 18th, and July 10th M. Stéphan will give his usual talks.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Soprano].
Miss ROSINA BUCKMAN, (Soprano) will sing at
London on April 21st.



[Tenor & Pop].
Mr. BEN DAVIES, the famous Tenor, who will broadcast
from London on April 21st.



[Contralto & Pop].
Miss ETHEL HOOK (Contralto) will sing at London on
April 21st.



Miss DAISY KENNEDY, the celebrated Violinist, will
broadcast from London on April 21st.



Miss MARIE HALL, another famous Violinist, will
broadcast from London on April 21st.



[Soprano, Rock & Marguerite].
Miss MAYIE BENNETT (Soprano) who will sing at
London on April 22nd.

A Brilliant Ballad Concert.
A PROGRAMME of unusual interest will be broadcast
from London on April 21st. *The News of the World* has
arranged a concert which will include the following distin-
guished artists: Mr. Ben Davies, the world-famous tenor;
Miss Marie Hall, violinist; Miss Rosina Buckman, soprano;
Mr. Norman Allin, bass; Mr. Joseph Holtman, cellist; Mr.
Harold Samuel, pianist, and the Gresham Singers.



[Pianist].
Mr. JULIEN ROBERTI (Pianist) will play at
Aberdeen on April 24th.



[Entertainers].
Miss MURIEL GEORGE and
Mr. ERNEST BUTCHER (Entertainers), who will broadcast from
London on April 22nd.



[Mezzo-Soprano].
Miss INA JANSSEN (Mezzo-Soprano), who will sing at
Bournemouth on April 19th.



[Pianist].
LAMOND, the distinguished Pianist, will
broadcast from London on April 22nd.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

WAGNER'S "LOHENGRIN."

(CARDIFF AND CHELMSFORD, SATURDAY.)

BOTH *Lohengrin* (one of Wagner's early works) and *Parsifal* (his last) treat the legends of the Holy Grail, the sacred relic of the Eucharist.

Lohengrin is founded on the legend of the Knight of the Grail who came to the help of an earthly kingdom, and, more particularly, of a royal maiden. Wagner regarded this legend as symbolical of universal truths.

Even in this early work, the old operatic conventions are well-nigh gone. Within the limits of one Scene, recitatives, arias and choruses are blended into a continuous whole, and generally there is actual continuity from one Scene to another, so that the only definite divisions are those of the three Acts.

THE PRELUDE.

This short Introduction is intended as a preparation for what follows, and a suggestion of the idea of the Grail.

ACT I.

The **FIRST SCENE** shows King Henry of Germany, surrounded by his vassals, the nobles of Brabant, at the riverside at Antwerp. A Fanfare of Trumpets is sounded, and the ROYAL HERALD (*Bass*) calls on the allegiance of the BRAHMANIANS (Chorus *Tenors* and *Basses*) who respond, with clashing of arms. KING HENRY (*Bass*) then addresses them. They are to oppose the Hungarians, who are ravaging German frontiers. The Nobles again respond.

The King then asks the cause of a certain unrest among them. The knight, FREDERICK OF TELAMUND (*Bass*) answers. He tells how, when their Duke died, he was appointed guardian of the royal children, Elsa and Gottfried; and how, when one day the children had wandered, Elsa returned alone. Suspicious of Elsa, he renounced his right to her hand, and has married Ortrud (who here presents herself). He now accuses Elsa. There are cries of dismay and the Herald summons Elsa.

SECOND SCENE. Elsa (*Soprano*) enters, seemingly lost in a trance. To the accusations, she answers by telling how she had appealed to heaven for help, and had seen "a Knight of glorious mien" coming to defend her. All are greatly impressed, except Frederick, who calls for her champion to come forward.

The challenge is confirmed by the King and the Nobles, and the Herald sounds a summons. At first, there is no answer; a second time there is only silence. Then Elsa kneels in prayer. Softly is heard the motif of the Knight of the Grail, and with ever-growing excitement all the Nobles and Elsa's women exclaim at the approach of a boat drawn by a Swan. When this reaches the shore, LOHENGRIN steps out.

THIRD SCENE. All loudly greet Lohengrin (*Tenor*), who bids farewell to the Swan, which disappears with the boat. Lohengrin has come as Elsa's champion; but first he insists on her plighting her troth to him, and promising never to ask whence he came.

Lohengrin then fights with Frederick, whom he strikes to the ground, but whose life he spares. The Scene ends in general rejoicing.

ACT II.

FIRST SCENE. It is night, outside the Palace. Everyone has gone in, except Ortrud and Frederick. Frederick reviles Ortrud bitterly; for Ortrud is, in fact, a dealer in black magic. She it is who led Gottfried away, and turned him into a swan, then caused Frederick, her dupe, unaware of her crime, to accuse Elsa.

Ortrud (*Mezzo-Soprano*) now taunts Frederick with weakness and plots afresh. Lohengrin must

be compelled to disclose his origin, the secret on which depends his power. Only Elsa can so compel him.

SECOND SCENE. Elsa appears on the balcony, meditating her happiness. At Ortrud's muttered bidding, Frederick withdraws. Ortrud then attracts Elsa's attention, bemoans the disgrace which has fallen on Frederick, and, with him, on herself. Elsa is greatly moved.

When she withdraws for a moment, Ortrud exults wildly at the success she is gaining. Soon Elsa returns, and Ortrud tries to arouse her suspicions, with little apparent success. Elsa, however, promising, in compassion, that she shall be at her side before the marriage altar, leads her into the women's house.

With the breaking of day, Frederick emerges and declares his impotence to resist Ortrud.

THIRD SCENE. Dawn. Nobles and Retainers enter, ever more numerous, and sing of the eventfulness of the coming day.

The Herald comes to announce that Count Telramund (Frederick) is banished. Further, that Lohengrin becomes "Guardian of Brabant"; and that all shall attend his wedding that day, and on the next morning be armed and ready to follow him. The Nobles respond.

Four of Frederick's supporters confer on one side, and he joins them. Then the people hail Elsa, who proceeds to the Minster.

FOURTH SCENE. This Scene begins with an elaborate bridal procession, and much acclamation. As Elsa is entering the Minster, Ortrud suddenly causes a great disturbance. Her manner has completely changed. She declares Frederick in the right, and demands the name of the Knight. There are great outcries.

FIFTH SCENE. The King comes with Lohengrin from the Palace. He asks the cause of the disturbance. Lohengrin denounces Ortrud and reassures Elsa, and they are entering the Minster, when Frederick appears. In spite of all resistance, he demands the Knight's name.

There is great dismay, but Lohengrin is unmoved until he sees Elsa beginning to doubt. The Nobles redouble their cries of allegiance to Lohengrin, but Frederick is speaking to Elsa. Lohengrin drives him away, and, Elsa renewing her vow of loyalty, all proceed to the Minster.

ACT III.

Space forbids a full account of the final Act. There are an **INTRODUCTION** (a well-known concert piece), and **THREE SCENES**. The **FIRST SCENE** is the familiar BRIDAL CHORUS. The **SECOND SCENE** is a long love-duet between LOHENGRIN and ELZA, who can no longer control her curiosity. Frederick rushes in upon Lohengrin, who kills him at one blow. His body is borne to the Judgment Hall.

In the **THIRD SCENE**, LOHENGRIN, constrained by ELZA's doubts, declares his name, and his origin, thus ending his power. Heart-broken, he and ELZA must part. All are distressed, but LOHENGRIN predicts a victorious campaign for their army. The Swan returns with the boat to bear him away. ORTRUD suddenly comes forward and exults; but LOHENGRIN releases the Swan, who sinks, and in his place LOHENGRIN leads GOTTFRIED forward. ORTRUD then swoons; LOHENGRIN steps into the boat and disappears, ELZA falling into her brother's arms.

N.B.—The following works (included in this week's programmes) have been described recently in *The Radio Times* as shown: Elgar's *Dream of Gerontius*, January 30th; Beethoven's 5th Symphony, January 9th (Covent Garden programme); Wagner's *Mastersingers Overture*, February 6th (Covent Garden programme).

Listeners' Letters.

*If letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editorial address is: 4-11, Southampton Street, Strand, London, W.C.2.

"Give and Take."

DEAR SIR,—In reply to the writers of various letters contesting the respective merits of jazz and classical music, I should like to point out that they would help themselves and the B.B.C. if they were only prepared to "give and take" a little.

Supposing, instead of crying out for more classical or jazz music, as the case may be, they endeavoured to appreciate the other fellow's music by forcing themselves to listen to it instead of just switching off or "howling" when it is announced. By doing this, they would find that the opposite class of music to their own is not "all rot" after all.

Willesdon.

Yours, etc.,

C. A. S.

Perfectly Satisfied!

DEAR SIR,—In *The Radio Times* there appears this sentence: "The British Broadcasting Company has yet, I believe, to hear of an enthusiast who is unequivocally satisfied." May I declare myself as that rare specimen? I and my family are perfectly satisfied.

The programmes seem to me to be well balanced, and whatever happens to be one's favourite type of programme, one is sure of getting it once, and perhaps two or three times, each week. One also gets an opportunity of hearing musicians, actors, and speakers who not one listener in 500 would be able to hear in a whole lifetime if it were not for the B.B.C.

If the whole programme were every night given up to "high brow" music, even the most appreciative would in time suffer from "musical indigestion," and, likewise, if each night were monopolized by "low brow" music, even the Savoy Bands would in time pall.

Redbourn.

Yours, etc.,

"SATISFIED."

He Really Meant It.

DEAR SIR,—The following is a true story. A certain landlord in the north of England sent a notice round to his tenants forbidding them to erect wireless aerials in or about his property (open country). One person, a schoolmistress, refused to obey, and she called a meeting of the parish council and the landlord. On asking him his reasons, he replied that if these aerials were erected, they would attract and concentrate the wireless waves, and kill his pheasants!

Yours, etc.,

Warrington.

"LISTENERS."

Wireless for Hospitals.

DEAR SIR,—Mr. Noble Howard seems to think it unlikely that any other city or town will do as well as Oxford in raising money for wireless sets for hospitals.

Actually, his figure of £300 is a bagatelle in comparison with the £2,000 raised (and money still coming in) by the Belfast Hospitals' Sports Gala Wireless Fund. Sets have been installed, or are about to be erected, in almost every hospital and charitable institution in Belfast.

The Belfast Committee—of which I have the honour to be an active member—held its first meeting on November 10th, 1924, a considerable time before Mr. Howard sent out his own appeal.

Yours, etc.,

Belfast.

G. K.

[We have also received letters pointing out the work done for hospitals by the children of the Radio Circle organized by the Birmingham Station.]

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Cornish Legend.

DEAR SIR.—Apocryphal "The Floral Dance," described in *The Radio Times*, this is the legend of its origin, as I heard it from a native of Helston, while I was staying in Cornwall. Many years ago, the devil was supposed to have flown over the town, and the people believed that if he had alighted, Helston would have been destroyed. Fortunately, however, he continued his course after having dropped a green stone which he brought from the nether regions. Hence the name "Helston" ("Bell-stone").

When the danger was over, the inhabitants joined in a dance as a thanksgiving for their safety, and the custom has been kept up yearly ever since.

Yours, etc.,

Barrow-in-Furness.

E. T. R.

Audiences in the Studio.

DEAR SIR.—I was interested to read "W. P.'s" letter on the above subject. Whether listeners would benefit from a performance in the studio before an audience, I do not know; but from the performer's point of view, I believe that the presence of an audience would be apt to detract from the merit of the performance. To have to satisfy a visible as well as an invisible audience is an added ordeal for the performer. Before the microphone alone, a performer can be entirely at his ease. He can sit or stand as he pleases; he is not concerned with any question of correctness of deportment, or with facial expression. He need only concentrate upon the correct rendering of his items.

This was my personal experience, when I recently gave my first lecture and song-recital before the microphone at Newcastle. I had been accustomed to singing or lecturing before audiences, and I thought that, without the stimulus and inspiration to be derived from the presence of an audience, I should lose a great deal of effect in the broadcast performance. I found, however, that the reverse was the case.

Yours, etc.,

Sunderland.

(Rev.) L. M.

A Juvenile Error.

DEAR SIR.—Before I possessed my own wireless set, I frequently listened to the news, etc., at a local shop where wireless demonstrations are given daily. On one particular evening I, with several others, stood outside the shop listening, when my schoolgirl niece asked how much I should have to pay for so doing.

On my replying that no charge was made, she immediately remarked: "That is funny, because the notice outside distinctly says: 'Wireless Accumulators Charged'!"

Yours, etc.,

Tunbridge Wells.

(Miss) E. F.

Listen Before Criticizing.

DEAR SIR.—There has been a lot of talk about the broadcast programmes, and as much as the B.B.C. may try, it will never please us all. Tastes differ, but I think that a lot of people would be better satisfied if they were simply to listen. Recently there was a talk on cats. Well, this had no interest for me; but instead of saying, "Oh, cats!" and putting the phones down, I listened, and, before long, I found I was very interested indeed.

Yours, etc.,

Bedford.

W. B.

A Quotation For Listeners.

DEAR SIR.—The following quotation from Longfellow should be of interest to listeners.

"Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations
That is known as the Children's Hour."

Yours, etc.,

London, N.

A. H.

Flowers and "The Little Folk."

Quaint Beliefs About Fairies. By Eleanor S. Rohde.*

CHAUCER tells us that in King Arthur's days all this land was filled with fairy folk and that the elfin queen and her joyous followers danced full oft in the green meadows. Indeed, in olden days the whole world of trees, flowers and herbs was peopled with fairies, and country folk were careful not to offend them. But we live in such a material age that, so far from believing in fairies ourselves, we find it difficult to realize that, only a comparatively short time ago, grown men and women believed in them as firmly as they believed in themselves.

Enemies of Man.

The words "elf" and "fairy" have lost much of their old meaning, for nowadays the words suggest to us tiny, friendly little creatures sporting themselves in our gardens and warming themselves by our firesides. But in the days of our Saxon ancestors there were not only these friendly and beautiful elves, but also the terrible elves, gigantic creatures inhabiting the waste places of moorland and fen, and always at enmity with mankind.

In those days the villages and townships were comparatively few and separated by great tracts of forest and waste land inhabited in the imagination of the people by all sorts of malignant creatures. It was against these evil beings that they protected themselves with herbs. They firmly believed, for instance, that many illnesses were caused by these malevolent elves shooting at them with invisible arrows, and there are endless herbal prescriptions to be used for people, and even horses or cattle, who were "elf shot."

"Elf Shot."

Yew berries, wormwood, and steanberry leaves were amongst the herbs they used. Not only did they administer these herbs in medicine to cure those who had been "elf shot," but they wore them as amulets to protect themselves against the malignant elves. The herbs in commonest use as amulets were betony, peony, yarrow and mugwort, and a hundred years ago country people used to hang beads made from peony roots round children's necks for protection.

Not only did they use these herbs as amulets, but they hung them up over their doors and even in their pigsties and stables. When they picked the plants to be used in this way, they uttered incantations, and in those which have come down to us there are curious names of long forgotten heathen gods. The use of plants as amulets survives to this day, notably in the case of white heather and four-leaved clover.

How to See the "Little Folk."

The survival of the belief in the connection between some herbs and the malignant fairies is still perpetuated in their names. For instance, the name of the well-known globe flower—the troll flower—is by some derived from the Scandinavian troll, a malignant giant. In Scandinavia the name for the round-leaved bell flower means "the bell of the nightmare."

But I think the flowers and herbs we all love most are those which are associated with the friendly fairies. From time immemorial wild thyme, foxgloves, and wood sorrel have been connected with the little folk. Shakespeare's allusions to wild thyme are too well known to quote, but it is perhaps not so well known that our Elizabethan ancestors used this and other herbs to enable mortals to see the fairies.

There is a delightful old recipe, dated 1600, in the Ashmolean Museum which is entitled: "To enable one to see the fairies." The recipe

runs thus: "A pint of salet oil and put it into a vial glass; and first wash it with rose water and marygold water; the flowers to be gathered toward the east. Wash it till the oil becomes white, then put into the glass; and then put therein the buds of hollyhocks, the flowers of marygold, the flowers or toppes of wild thyme. The buds of young hazle, and the thyme must be gathered neare the side of a hill where fairies use to be; and take the grasse of a fairy throne; then all these put into the oyle in the glass and sette it to dissolve thre dayes in the sun and then keep it for thy use."

Fairy Bells.

It is a popular belief that the name foxgloves is derived from "folks gloves," that is, the little folks' gloves. Learned people tell us, however, that it is literally "foxes gloves." Foxgloves have always been associated with fairies, and in Cheshire an old local name for them is Fairy Petticoats. In Wales, the lovely white bells of the wood sorrel are called fairy bells, and it was believed that the peals were rung on these exquisite little bells to summon the fairies to their midnight revels.

But there is an even more curious idea about fairy bells to be found in the Elizabethan play, *The Wisdome of Doctor D. Dypoll*. From this play we learn that dewdrops are really fairy bells.

The light fairies danced upon the flowers
Hanging on every leaf an orient pearl,
Which struck together with the silken wind
Of their loose mantles made a silver chime.

Flowers as Steeds.

Cowslips are fairy flowers, and under the special protection of the fairy queen. In Elizabethan times it was believed that fairies hid themselves in cowslips when there were showers.

Rosemary has always been associated with fairies. In Sicily they tell one that the baby fairies are put to sleep in rosemary flowers, and it would be difficult to imagine more charming cradles for them. In Portugal this herb is called "alegrim," which means elfin-plant.

Then, just as witches have their special steeds, so fairies have theirs. The fairies' is the yellow ragwort, and on the golden blossoms of this flower they ride all night.

Turning it's Cost.

There are probably country folk still who believe in fairies and keep up the old custom of turning their coats for luck when they pass groves of trees haunted by the little folk. It is a very old custom in Devon and Cornwall that when the apple crop is gathered, a few apples are always left on each tree for the fairies. It was believed that if these were not left, the fairies would be angry, and next year there would be a poor crop.

Some of the most interesting customs connected with fairies which survived until comparatively recent times were those associated with the water fairies. They had their special herbs—mint and thyme. It was formerly the custom in this country to throw these herbs with various flowers into the rivers on Holy Thursday to propitiate the water fairies. Milton, in *Comus*, refers to this custom in the Severn country, and describes the shepherds on this festival throwing garlands of pansies, pinks and daffodils into the river. Dryden also tells of this rite and he mentions the mint and thyme.

MRS. LUCY ROWAN, whose recital of operatic arias from Edinburgh on April 3rd was the subject of many congratulatory messages, was a pupil of Madame Etchells Gerster.

* In a Talk from London.

WIRELESS PROGRAMME—SUNDAY (April 19th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 153.

2LO LONDON. 365 M.

Ballad Concert.

S.B. to other Stations.

KATE WINTER (Soprano).
WALTER OLYNNE (Tenor).
WILLIAM ANDERSON (Bass).
ISABEL GRAY (Solo Pianoforte).
THE "2LO" QUARTET.

3.0. The Quartet.

"A Song of India" ... *Humay-Korakou*

Recitative and Air: "Angels" ... *Handel*

"Ever Bright and Fair" ... *Handel*

"O Had I Jubal's Lyre" ... *Handel*

Walter Olynn.

Recitative, "Deeper and Deeper Still" ... *Handel*

Aria, "Waft Her" ... *Handel*

"Angels" ... *Handel*

Isabel Gray.

Chopin Group.

Impromptu in A Flat, Op. 29.

Waltz in F Major, Op. 15, No. 2.

Study in A Flat, Op. 25, No. 1.

Study in G Flat, Op. 10, No. 5.

3.35 (approx.) The Quartet.

"Song of the Volga Boatmen" ... *Traditional*

"None But the Weary Heart" ... *Tchaikovsky*

William Anderson.

"Now Heaven in Fullest Glory Shone" ... *Haydn*

"The Creation" ... *Haydn*

"The Two Grenadiers" ... *Schumann*

Kate Winter.

"Mary of Alameda" ... *arr. H. Lane Wilson* (1)

"Bird of Blue" ... *Edward German* (1)

"The Holy Child" ... *Beethoven* (5)

4.0. (approx.) The Quartet.

"A Prairie Lullaby" ... *Stanford Bohannon*

"Serenade" ... *Drigo*

Walter Olynn.

"Easter Flowers" ... *Sanderson* (1)

"O Lovely Night" ... *Lancelotti* (5)

Isabel Gray.

Garotte and Musette ... *D'Almeida*

Unconquered in E, No. 6 ... *Levi*

"Papillon" ... *Beethoven*

"The Ledbury Parson" ... *Julius Harrison*

4.35 (approx.) William Anderson.

"A Bedouin Love Song" ... *Pisani*

"Hope the Mornblower" ... *John Ireland* (1)

The Quartet.

Favorite Airs by Puccini.

5.0-5.30—CHILDREN'S CORNER. S.B. from Manchester.

8.15—Hymn, "O Sons and Daughters Let Us Sing" (A. and M., No. 130).

Bible Reading.

Antiphon, Magnificat in G ... *Stanford*

Address by the Rt. Rev. The BISHOP

SUFFRAGAN OF DOVER.

Hymn, "Light's Glittering Morn Bedecks the Sky" (A. and M., No. 126).

8.45. A Hymn of Praise

by

Mendelssohn.

S.B. to other Stations.

CARRIE TUBB.

VIVIANNE CHATTERTON.

TUDOR DAVIES.

THE WIRELESS SYMPHONY

ORCHESTRA and CHOIR.

Conducted by PERCY PITT.

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN.

ERAL NEWS BULLETIN. S.B. to all

Stations.

Local News.

10.15—None Ditties in G ... *Stanford*

10.30—Close down.

SIT BIRMINGHAM. 475 M.

3.0-3.0. Concert.

THE STATION ORCHESTRA:

Conducted by JOSEPH LEWIS.

JOAN MAXWELL (Soprano).

HAROLD HOWES (Baritone).

LEONARD DENNIS (Solo Violoncello).

The Orchestra.

Overture, "Raymond" ... *Thomas*

Leonard Dennis and Orchestra.

Symphonic Variations for Cello and

Orchestra ... *Beethoven*

Harold Howes.

"Had a Horse" ... *Korby*

"Rosebud, Go Not Thou a-Sow-

ing" ... *Korby*

"Shepherd, See Thy Horse's

Foaming Mane" ... *Korby*

The Orchestra.

Andante and Finale from Symphony No. 3

in G (The "Surprise") ... *Haydn*

Joan Maxwell.

"Sea Wrack" ... *Hamilton Huty* (1)

"O Ship of My Delight" ... *Montague Phillips*

The Orchestra.

"Spring" (from Suite, "The Seasons")

German (11)

Harold Howes.

"Ta Anthen" ... *Hutton* (1)

"The Sun God" ... *Junco*

The Orchestra.

"Marche Romaine" ... *Gounod*

Joan Maxwell.

"Nightfall at Sea" ... *Montague Phillips*

"Break, Break, Break" ... *Carey* (1)

The Orchestra.

Suite, "Wand of Youth," No. 2 Elgar (11)

5.0-5.30—CHILDREN'S CORNER. S.B. from Manchester.

8.30.—Hymn, "Now Thank We All Our God" (A. and M., No. 379).

Religious Address by The Rev. N. B.

CHARNOCK, St. Peter's Church, Manda-

worth.

Hymn, "Praise, My Soul, the King of

Heaven" (A. and M., No. 299).

9.0-10.0. Chamber Music Programme.

THE STATION PIANOFORTE

QUINTET:

FRANK CANTELL (1st Violin);

ELSIE STELL (2nd Violin);

ARTHUR KENNEDY (Viola);

LEONARD DENNIS (Violoncello);

NIGEL DALLAWAY (Pianoforte);

ALICE VAUGHAN (Contralto).

Pianoforte Trio.

Theme and Variations from Trio in A

Minor, Op. 50 ... *Tchaikovsky*

Alice Vaughan.

"In Summer Fields" ... *Brooks*

"True Love" ... *Brooks*

"To the Nightingale" ... *Brooks*

"Rest Thee, My Darling" ... *Brooks*

String Quartet.

Quartet No. 14 in E Flat ... *Mozart*

Allegro ma non troppo; Andante; Men-

tello; Allegro vivace.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. String Quartet.

Suite of Old National Dances, arranged for

String Quartet ... *MacKenzie* (15)

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

THE "6BM" TRIO:

REGINALD S. MOUAT (Violin);

THOMAS E. ILLINGWORTH (Cello);

ARTHUR MARSTON (At the Piano).

ANNE FAIRNELL-WATSON

(Solo Pianoforte).

THE MAYFAIR SINGERS.

3.0. The Trio.

First and Second Movements from Trio in

D Minor ... *Stanley Lucas*

Allegro; Andante Espressivo.

3.30. The Mayfair Singers.

"The Pedlar's Song" ... *Downland*—1600

Madrigals: "Those Dainty" ... *Morley*—

"Daffodils" ... *Morley*—

"I Love—Alas" ... *Morley*—

1593

3.30. Anne Farnell-Watson.

Rhapsody in E Flat ... *Bruch*

"La Molesta" ... *Albeniz*

3.45. The Trio.

Selection, "Mignon" ... *Thomas*

4.5. The Mayfair Singers.

"Come, Let us Join the

Roundelay" ... *Beale* (11)

"Drink to Me Only" ... *Beale* (11)

Part Songs: "Early One Morning" ... *Dunhill* (11)

4.15. Reginald S. Mouat.

Finale from Concerto in G Minor

Max Bruch

4.25. Anne Farnell-Watson.

Prelude and Fugue, No. 1 ... *Beck*

Nocturne in F Sharp, Op. 15 ... *Chopin*

"Fairy Fountain" ... *S. H. Brinkworth*

Scherzo in B Flat Minor ... *Chopin*

4.40. The Trio.

"Serenade" ... *Widor*

"Valse Russe" ... *F. Bridge*

"Hornpipe" ... *F. Bridge*

4.50. The Mayfair Singers.

"Summer Eve" ... *Hutton* (11)

"A Ballad When at Sea" ... *Rever* (11)

Part Songs: "Oh, Hush, Thee, My Baby" ... *Sullivan* (11)

5.0-5.30—CHILDREN'S CORNER. S.B. from Manchester.

5.30.—Choir of Holy Trinity Church. Choir-

master, H. J. Nash.

Hymn 135 (A. and M.), "The Sift is

O'er."

Antiphon, "The Lord is My Strength" ... *Smart*

6.40.—Religious Address: Rev. R. F. Peckey,

of Holy Trinity Church.

6.50. Choir.

Antiphon, "Now is Christ Born" ... *West*

Hymn 266 (A. and M.), "Lead, Kindly

Light."

7.00. Concert.

BAND OF 1ST BN. LANCASHIRE

FUSILIERS.

GERARD ADAMS (Vocalist).

Relayed from

South Parade Pier, Southsea.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Concert (Continued).

10.45.—Close down.

5WA CARDIFF. 351 M.

3.0-4.45. THE OAKDALE COLLIERY

BAND:

Conductor, H. HEYES.

JACK BUCKLAND (Baritone).

Band.

March, "Tannhäuser" ... *Wagner*

Selection, "Le Prophète" ... *Meyerbeer*

Jack Buckland.

"She Walks in Beauty" ... *Andrie Ford* (14)

"Sigh No More" ... *Aiken* (14)

Band.

Selection, "Reminiscences of Tchaikovsky" ... *arr. Shipley-Douglas*

Cornet Solo, Selected.

(Soloist, A. JONES.)

4.0.—Close down.

4.15.—Close down.

4.30.—Close down.

4.45.—Close down.

4.55.—Close down.

5.0.—Close down.

5.15.—Close down.

5.30.—Close down.

5.45.—Close down.

6.0.—Close down.

6.15.—Close down.

6.30.—Close down.

6.45.—Close down.

7.0.—Close down.

7.15.—Close down.

7.30.—Close down.

7.45.—Close down.

8.0.—Close down.

WIRELESS PROGRAMME—SUNDAY (April 19th.)

Jack Buckland.
"The Wayfarer's Night Song"
Easthope Martin (5)
"Blow, Blow, Thou Winter Wind"
Quilter (1)
Band.
Trombone Recit., and Chorus, "Comfort
Ye" ("The Messiah") *Hudd*
Jack Buckland.
"Elegie" *Mossonet*
"The Vagabond" *Vaughan Williams* (1)
Band.
Selection, "Nabucco" *Verdi*
"Land of My Fathers" *Traditional*
5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.

8.30-9.0. Choir of Barry Dock Wesleyan Church.
Hymn, "Dear Lord and Father of Man-
kind" *J. G. Whittier*
A Short Reading from the Scriptures.
Hymn, "O Love That Will Not Let Me
Go" *G. Matheson*
The Rev. J. W. RENNEWORTH, of
Barry Dock Wesleyan Church: Religious
Address.
Hymn, "God the Father Be Thou Near"
G. Rowson
Benediction.

Mature in Music.

ELSIE SUDDABY (Soprano).
THE STATION SYMPHONY
ORCHESTRA:

Conductor, WARREN BRAITHWAITE.
8.0. Orchestra.
Overture, "In Autumn" *Grieg*
Elsie Suddaby.
"A Soft Day" *C. F. Stanford* (14)
"The Daffodils" *F. Delius*
"The Lamb" *H. Darks* (14)
Orchestra.
"Forest Murmurs" ("Siegfried")
Wagner

Elsie Suddaby.
Songs from "The Country Lover"
Graham Peel
"The Little Waves of Baffin"; "Lake
Isle of Innisfree"; "The Early
Morning"; "Wander Thirst."
Orchestra.

Suite, "Sylvan Scenes" *Fletcher*
10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.

10.15. Elsie Suddaby.
"Song of the Blackbird" *Quilter* (1)
"April" *Henschel* (1)
"Spring" *Henschel* (1)
Orchestra.

Suite, "Christmas Trees" *Rebikov*
10.30.—"The Silent Fellowship."
10.55.—Close down.

22Y MANCHESTER. 375 M.
3.0-5.0. A Famous Band.

THE BESSIE O' TH' BARN:
Conductor, HARRY BARLOW.
THOMAS BORTHWICK (Tenor).
HAROLD BROWN (Baritone).

Band.
March, "Soldiers' Life" *Schmelzer*
Overture, "The Merry Wives of Windsor"
Nicolai

Thomas Borthwick and Harold Brown.
"A Psalm of Life" *Richard Knight*
Band.

Cornet Polka, "Hailstorms" *Rimmer*
(Soloist, W. RUSHWORTH.)
Grand Selection on the Works of Beethoven
arr. A. Owen

Harold Brown.
"O God, Have Mercy" *Mendelssohn*
Band.

Suite, "Ballet Ruse" *Leigini*
Thomas Borthwick and Harold Brown.
"Lend Me Your Aid" *Gounod*
(By Request.)

Band.
"Military March" *Schubert*

Thomas Borthwick.
Recit. and Air, "Sing Ye Praises"
Mendelssohn

Band.
Selection, "The Lady of the Rose"
Gilbert

Thomas Borthwick and Harold Brown.
"The Prayer Perfect" *E. J. Stenson*
Band.

Hymn, "Sovereignty" *Traditional*
(By Request.)

5.0-5.30.—CHILDREN'S CORNER. S.B. to
all Stations.

8.0.—S. G. HONEY: Talk to Young People.

8.30 approx.—Methodist Hymn No. 2, "All
People That on Earth Do Dwell."
Religious Address by The Rev. W. O.
HALL, M.A., of the Unitarian Church,
Tudmorden.

Methodist Hymn No. 430, "Nearer, My
God to Thee."

8.45-10.30.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.
3.0-5.0.—BALLAD CONCERT. S.B. from
London.

5.0-5.30.—CHILDREN'S CORNER. S.B.
from Manchester.

8.30. Religious Service.
"5NO" CHORAL SOCIETY OCTET.
Hymn.

Address by the Rev. D. RHYS LEWIS, of
Jesmond Baptist Church.
Hymn.

Symphony.

(Died 19th April, 1824.)

LEE DIXON (Recitals).

THE STATION ORCHESTRA:
Conductor, EDWARD CLARK.

9.0. Orchestra.
Overture, "Manfred" *Schumann*

9.10. Lee Dixon.
"The Isles of Greece."
"Thoughts Suggested by a College Exam-
ination."

9.30. Orchestra.
Andante Cantabile from Fifth Symphony
Tchaikovsky

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9.30. Leo Dixon.
"Farewell to Malta."
"To Woman."
Selection from "Childe Harold's Pilgrim
age."

9.40. Orchestra.
Overture, "The Corsair" *Beethoven*
10.0-10.30.—Programme S.B. from London.

2BD ABERDEEN. 495 M.
3.0-5.0.—BALLAD CONCERT. S.B. from
London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.

8.0. St. Mark's Episcopal Church Choir.
Hymn No. 425 (English Hymnal).
The Rev. J. M. GLADSTONE, St. Mark's
Episcopal Church: Religious Address.

Choir.
Hymn No. 425 (English Hymnal).

9.0. "THE GUEST."
A Cantata by
Harold E. Watts, Mus. Doc.

KENYON LETTS (Baritone).
THE "2ND" CHOIR
THE WIRELESS ORCHESTRA:
Leader of Orchestra.

WILLIAM BENNETT.
Conductor, HAROLD E. WATTS.
9.35-10.30.—Programme S.B. from London.

5SC GLASGOW. 429 M.
Light Classical Programme.
S.B. to Dundee.

THE STATION ORCHESTRA:
Conducted by
HERBERT A. CARRUTHERS.

ELLA GARDNER (Soprano).
8.0. Orchestra.

Overture, "Coriolanus" *Beethoven*
Symphony No. 6 ("Pathétique")
Tchaikovsky

Movements I and II.
3.30. Ella Gardner.

Recit. and Aria, "Ernani Involuntari" (Verdi)
"One Fine Day" ("Madame Butterfly")
Puccini

Waltz Song ("Romeo and Juliet") Gounod
(All with Orchestral Accompaniment.)

3.45. Orchestra.
Symphony No. 6 *Tchaikovsky*
Movements III and IV.

4.15. Ella Gardner.
"I. Eté" *Chaminade* (15)
"Madrigal" *Chaminade* (15)
"Gems" *Chaminade* (15)

"My Heart Sings" *Chaminade* (15)
"Vespers" *Chaminade* (15)

4.30. Orchestra.
March, "The Crown of India" *Elgar*
Suite for String Orchestra *F. Bridge*
Prelude; Intermission; Nocturne; Finale.
Overture, "Rienzi" *Wagner*

5.0-5.30.—CHILDREN'S CORNER. S.B. from
Manchester.

8.10-8.45. Studio Service.
Choir.

Psalm No. 23, "The Lord is My Shepherd"
(Tune: "Whitshire").
Address by the Rev. PAUL MONTEATH,
of the Parish Church, Johnstone, Ren-
frewshire.

Choir.
Hymn, "Hark, Hark My Soul" (Tune:
"Pilgrims") (C. H., No. 308).

Prayer.
Choir.
Paraphrase No. 11, "O Happy is the Man
Who Hears" (Tune: "Tallis," No. 129
in Psalter).

8.45-10.30.—Programme S.B. from London.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
this page.

WIRELESS PROGRAMME—MONDAY (April 20th.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 153.

ZLO LONDON. 365 M.

- 4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Cornish of Cockaigne. *Procedere*. Ten-Time Music. "The Human Side of Shakespeare" (1), by Miss F. E. M. Macaulay.
- 6.0-6.30.—**CHILDREN'S CORNER.** Music by Annie Squire. "The Voice that Sang," by Nancy M. Hayes. A Story by E. Le Breton Martin.
- 6.30.—Children's Letters.
- 6.40.—Radio Society of Great Britain—Bulletin. *S.B. to all Stations.*
- 6.45.—Music. *S.B. to all Stations.*
- 7.0.—**TIME SIGNAL FROM BIG BEN.** **WEATHER FORECAST** and **1ST GENERAL NEWS BULLETIN.** *S.B. to all Stations.*
- Mr. W. M. R. PRINGLE. "Doings and Personalities in Parliament." *S.B. to all Stations.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Topical Talk.

Orchestral Evening.

- BELLA REDFORD (Soprano).
JOHN VAN ZYL (Baritone).
THE BROOKTON QUARTET.
A. E. NICKOLDS & ALBERT H. HOWE (Larghetto).
FRANK DUNLOP & DOROTHY WILLS (Moderato).
- THE WIRELESS ORCHESTRA.
Conducted by DAN GODFREY, Junr.
- 8.0. The Orchestra.
March, "Father's House" Linche
Overture, "Magna" Thomas
Bella Redford.
"To the Forest" Tchaikovsky
Negro Spiritual, "O, Didn't It Rain" H. T. Burleigh
"Rosebud" Brumwood (5)
The Quartet.
Madrigal, "Down in a Flow'ry Vale" Poole, 1544 (11)
Glee, "O Peaceful Night" E. German (11)
Part Song, "Absent" (J. W. McCall) (1)
arr. T. M. Bracken

- 8.30 (approx.). Frank Dunlop & Dorothy Wills in "Stuff and Nonsense."
John Van Zyl.

- "The Rolling Stone" Bernard Hadden (1).
"Old Bill the Postman" Keel
The Orchestra.
Selection, "Rose Marie" Frail
- 9.15 (approx.). The Quartet.
Glee, "By Celia's Ark" W. Horsley (11)
Part Song, "The Last Chord" Sullivan (1)

- Bella Redford.
"Lullaby" Cyril Scott (4).
"Huddle Song" Martin Shaw
"Invitation" Katherine Barry
John Van Zyl.
"Out of the Night" Lidgey (1)
"A Chip of the Old Block" Square
The Orchestra.
Selection, "The Dambouls" Sirman

- 10.0.—**TIME SIGNAL FROM GREENWICH.** **WEATHER FORECAST** and **2ND GENERAL NEWS BULLETIN.** *S.B. to all Stations.*
- Sir WILLIAM SCHOOLING. "Insuring, Saving, Spending." *S.B. to all Stations except Belfast Local News.*

- 10.30. The Orchestra.
Overture, "Private Orpheus" John Ansell
A. E. Nickolds and Albert H. Howe

- Vocal, Instrumental, and Humorous Harmony.
The Orchestra.
Selection, "The Beauty Prize" Kern

- 11.0.—Close down.

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers will be carried out by the LEEDS-BRADFORD STATION. 11.0-11.30.

SIT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Wind Quintet. Eva Barker (Soprano).
- 5.0-5.30.—**WOMEN'S CORNER.** Sidney Rogers, F.R.H.S., "Horticultural Hints—Asters of Merit." Edith Paddock (Soprano).
- 5.30-6.30.—**CHILDREN'S CORNER.**
6.40-7.55.—Programme *S.B. from London.*
- 8.0. **Old Memories.**
THE STATION ORCHESTRA.
ISABEL TEDUS (Soprano).
WINIFRED MORRIS (Contralto).
GEOFFREY DAMS (Tenor).
JAMES HOWELL (Bass).

The numbers constituting this programme will be specially chosen from items sent in by listeners. We hope to bring back some of the memories of long ago while these are being recorded.

- 10.0.—**WEATHER FORECAST** and **NEWS.** *S.B. from London.*
Sir WILLIAM SCHOOLING. *S.B. from London. Local News.*
- 10.25. A CONTRAST.
Musical Comedy Numbers from current London Successes.
FLORENCE CLETON (Soprano).

11.0.—Close down.

6BM BOURNEMOUTH. 285 M.

- 3.45-5.0.—Talk to Women: "Travel with a Camera—Venice," by Miss Pourice. The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIFF. H. Cross (Solo Cornet).
- 5.0-6.0.—**CHILDREN'S CORNER.**
6.0-6.30.—"Schools' Half-Hour." "Queen Elizabeth," by Miss K. E. Brooks.

6.40-7.55.—Programme *S.B. from London.*

- THE SEASONS.
MAVIS BENNETT (Soprano).
INA JANSSEN (Mezzo-Soprano).
JOHN TURNER (Tenor).
MADOC DAVIES (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by
Capt. W. A. FEATHERSTONE.

- 8.0. SPRING.
Orchestra.
Excerpt from "The Seasons" E. German (11)

- 8.5. John Turner.
"The Bluebell Way" May Brahe (5)
"Hawthorn" Mavis Bennett.

- 8.10. Mavis Bennett.
"April Morn" R. Dotten (1)
"A May Morning" Denza

- 8.15. Orchestra.
"Spring Song" Mendelssohn
8.20. Ina Janssen.

- "In Springtime" E. Newton (1)
"England in Blossom Time" Whitaker-Watson

- 8.25. Madoc Davies.
"The Husbandman" Haydn
"Easter Hymn" F. Bridge

- SUMMER.
Orchestra.
8.30. "The Wedding March" ("A Midsummer Night's Dream") Mendelssohn

- 8.35. John Turner.
"English Rose" German
"Clorinda" O. Morgan (5)

- 8.40. Mavis Bennett.
"A Summer Idyll" M. Hand (1)
"L'Esé" Chaminade (15)

- 8.45. Orchestra.
Scherzo ("A Midsummer Night's Dream") Mendelssohn

- 8.50. Ina Janssen.
"June" Quilter (1)
"Last Year's Rose" Quilter (1)
- 8.55. Madoc Davies.
"In Summer-time on Brodton" Graham Peel

- "The Floral Dance" K. Moss
AUTUMN.
Orchestra.

- 9.0. Excerpts from "The Seasons" Glazounov
9.5. John Turner.
"The Winds Are Calling" (A Cycle of Life) London Ronald

- 9.8. Mavis Bennett.
"An Autumn Love Song" Sanderson (1)
"Starry Woods" M. Phillips

- 9.13. Orchestra.
"An Autumn Song" Tchaikovsky
9.20. Ina Janssen.

- "Autumn's Breath" M. Hand (1)
"The Gleamer's Standard Song" Waltham (1)

- 9.25. Madoc Davies.
"All Souls' Day" Lassen
"Good-bye" Toft

- 9.30. WINTER.
John Turner.
"When the Leaves are Fallen" London Ronald (5)

- 9.33. Mavis Bennett.
"Winter Lullaby" Graham Peel (1)
"Winter (When Icicles Hang)" E. Gardner

- 9.38. Orchestra.
Excerpt from "The Seasons" Glazounov
9.41. Ina Janssen.

- "The Robin" Maud Wingate (16)
9.44. Madoc Davies.
"Blow, Blow, Thou Winter Wind" Sargeant (1)

- 9.47. Orchestra.
Excerpts from "The Seasons" E. German (11)

- 10.0.—**WEATHER FORECAST** and **NEWS.** *S.B. from London.*
Sir WILLIAM SCHOOLING. *S.B. from London. Local News.*

- 10.30. Half-an-Hour Orchestral Request.
Theme and Six Diversions E. German (11)
Concert Overture Majestic Featherstone

- 11.0.—Close down.

5WA CARDIFF. 351 M.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capital Cinema.

- 4.0-4.30.—New Gramophone Records.
5.0-5.30.—"5WA'S" "FIVE O'CLOCKS."

- 5.30-6.15.—**CHILDREN'S CORNER.**
6.15-6.30.—"Teens' Corner." Stamp Talk.

- 6.40-7.40.—Programme *S.B. from London.*
7.40.—Mr. GUY POOCK. "The Little Rose," THE GLANHONY CONCERT PARTY.

- EDITH GUNTER (Soprano).
THE STATION ORCHESTRA.
Conductor, WARWICK BLAITHWAITE.

- 8.0. Orchestra.
Symphonic Poem, "Dance Macabre" Saint-Saëns

- "Chanson Triste" Tchaikovsky
"Rustic Dance" ("Airs and Graces") Marchen

- 8.20. Concert Party.
"Swansea Town" arr.
"Matthew, Mark, Luke and John" Holst

- "The Song of the Blacksmith" (2)
8.35. Edith Gunter.
"Shadow Song" ("Dinah") Meyerbeer

- "The Mocking Bird" Bishop
(Solo Flute, HILARY EVANS.)

- 8.45. Orchestra.
Selection, "Haydn Wood's Songs" Higgs

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 153.

WIRELESS PROGRAMME—MONDAY (April 20th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

- 9.5. "WILD MAN WIGLEY OF THE WOODS." A Radio-Melodramatic Comedy by Iver Herbert McClure. Being the further Adventures of Diamond, Tim, and Fodge, Heroes of "A Nasty Night in Nubia." As by THE "5WA" RADIO PLAYERS. Concert Party. "The Miserable Scene" ("Il Trovatore") Verdi (Soloist, Edith Gunter.) "The Pilgrims Chorus" ("Tannhauser") Wagner "The Soldiers' Chorus" ("Faust") Gounod 9.55. Edith Gunter. "I Am Thine" ("Mignon") Thomas (With Orchestral Accompaniment.) 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Sir WILLIAM SCHOOLING. S.B. from London. Local News. 10.30. Concert Party. "The Hunter's Farewell" Mendelssohn (11) Williams (1) "Night" .. Schubert (2) 10.45. Orchestra. Overture, "Euryanthe" Weber 11.0.—Close down.

2ZY 375 M.

- 3.30-4.0.—Broadcast for Schools: (3.30) M. Albert Thomas, M.A. (Paris). Reading of French. (3.45) Mr. James Bernard. Reading of English Literature. 4.1-5.15.—Concert by the "2ZY" Quartet and Herbert Devaney (Baritone). Talk to Women. 5.30-6.30.—CHILDREN'S CORNER 6.4-7.40.—Programme S.B. from London. 7.40.—Mr. E. SIMS HILDITCH. Lecturer in Music to the Cheshire County Training College, on "Music" (3) Dance Night. REFLECTIONS RADIO LAMP BAND. Conductor MERRION DUFFELL.elayed from the State Capital. THE GARNER SCHOFIELD DANCE BAND. Conductor A. W. SCHOFIELD. GWYNNE WELLES (Welsh Operatic Tenor). HUGH B. BOCH (Dialect Entertainer). 8.0. Dance Cafe Band. Gwynne Davies. Selected. 8.30. Garner's Cafe Band. Dance Music. "Hoggarth o' the Stump" Ben Brinley 9.1. State Cafe Band, Gwynne Davies. Selected Song. Dance Music. Hugh Boch. 9.45. "Conger Eel Fishing" Edwin Waugh 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Sir WILLIAM SCHOOLING. S.B. from London. Local News. 10.30. Hugh Boch. "King George and the Volunteers" Edwin Waugh. Garner-Schofield Band. Dance Music. 11.0. Close down.

5NO NEWCASTLE. 400 M.

- 3.45-4.45. Fenwick's Terrace Tea Room Orchestra. 4.45-5.15. Weekly News Letter. Haver (2) 5.15-6.0. CHILDREN'S CORNER.

- 6.0-6.20.—Scholars' Half Hour: Mr. J. J. Told (S.B.), Laid H. 6.20-6.35. Parents' Club: Mr. H. C. Pawson, "Agricultural Research." 6.40-7.55.—Programme S.B. from London. Variety.

MOLLIE SEYMOUR (Soloist, Edith Gunter.) NELLIE NORWAY (Silver Hand Bell Soloist). JOHN OLIVER (Baritone). THE STATION ORCHESTRA: Conductor, EDWARD CLARK.

- 8.0. Orchestra. Overture, "Le Prince de Jeune" Saint-Saens "Hagadon" .. Chamade 8.15. John Oliver. "Beloved, It Is Mine" .. F. Aylward "Lead, Kindly Light" .. Evans (11) 8.25. Orchestra. "Don Cesar de Lizar" .. Massenet Berceuse, "Entrée de Sévillana." Nelly Norway. 8.40. Melody in F .. Rubinstein "I Hear You Calling Me" .. Marshall (1) Mollie Seymour. "Song, 'The Little Tree'" .. Gorton Plantation Song, with Violin, "Well, one, Honey!" .. Gumble 9 Duet for Violin and Bell, Barcarolle ("The Tales of Hoffmann") .. Offenbach 9.0. Orchestra. "Head Over Heels" .. Fraser-Simson 9.15. John Oliver. "The Two Grenadiers" .. Schumann "The Wreck of the Hesperus" .. Hutton 9.25. Nelly Norway. "I Love the Moon" .. Evans "The Last Chord" .. Sullivan (1) "Love's Old Sweet Song" .. Morley (1) Mollie Seymour. Humorous Song, "Little Mary Fawcett" .. Betty 9.40. Violin Solo, "Scotch Air" .. arr. Seymour Duet for Violin and Bell, "Parted" .. Toms Violin, Voice, and Bell, "Three O'Clock in the Morning" .. Roberts (23) 9.50. Orchestra. Hungarian Rhapsody, No. 1 .. Liszt 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Sir WILLIAM SCHOOLING. S.B. from London. Local News. 10.30. E. J. BELL'S FLUTE TRIO Sonata, No. 2 .. Bach Rhapsody, Op. 25 .. Fuchs 10.45. Nocturne, No. 2 .. Chopin Gossichausen (Idyll), Op. 40 .. Ochs 11.0.—Close down.

2BD ABERDEEN. 495 M.

- 3.30-6.0.—The Wireless Dance Orchestra. Feminine Topics. 5.15-6.0.—CHILDREN'S CORNER. 6.0-6.30.—Girl Guides' News Bulletin: Eva Lupton, Lt. 1st Company, on "Second Class." Boy Scouts' News Bulletin: Scoutmaster T. L. Taylor, "Points on Starting a New Troop." 6.40-7.40.—Programme S.B. from London. 7.40.—Mr. ARTHUR COLLINGWOOD, F.R.C.O., "Milestones in Music—Grieg and Dvorak." Popular Programme. MILICENT WARD (Soprano). VIOLET LUDWIG (Pianoforte). MARGARET LUDWIG (Violin). WALTER CAMPBELL (Baritone). THE WIRELESS ORCHESTRA. 8.0. Orchestra. Selection, "The Thistle" .. Myddleton 8.15. Walter Campbell. "Nancy's Hair" .. Fraser (25) "A Lowland Love Song" .. arr. Seymour (26) "Border Ballad" .. Cowen (1)

SCOTTISH HALF HOUR.

- 8.0. Orchestra. Selection, "The Thistle" .. Myddleton 8.15. Walter Campbell. "Nancy's Hair" .. Fraser (25) "A Lowland Love Song" .. arr. Seymour (26) "Border Ballad" .. Cowen (1)

- 8.30. RECITAL: VIOLET LUDWIG. Violet Ludwig.

- Fantasia Impromptu .. Chopin "Shepherd, Thy Damsel's Vary" .. Wilson (1) "Love's Quarrel" .. Scott (4) Margaret Ludwig. Concerto in B Minor .. Mendelssohn. Aria from "Il Re Pastore" .. Mozart Violet Ludwig. "Liebestraum" No. 3 .. Lutz Margaret Ludwig. Sonnet, No. 2 .. Scott (4) "The Prophet Bird" .. Schumann. Prélude and Allegro .. Paganini-Kreisler. "Drink To Me Only" .. Quilter "I Know Where I'm Goin'" .. arr. Hughes (1) Margaret and Violet Ludwig. Sonata Cesar Franck 9.45. Orchestra. Fantasia on Scottish Airs .. Mulder (1) 10.0-10.30.—Programme S.B. from London. 10.30. Walter Campbell. "Bonnie Wee Thing" .. Farr "The Bonnie Earl o' Moray" .. arr. M. G. "Sound the Pibroch" .. (30) 10.45. Orchestra. "Wee Margaret's Lullaby" .. Amers "From the Highlands" .. Langry 11.0.—Close down.

5SC GLASGOW. 420 M.

- 3.30-4.30.—The Wireless Quartet and Susan McKinney (Soprano). 4.45-5.15.—WOMEN'S HALF-HOUR: May Gilchrist, "A Visit to Clonatown." 5.15-6.0. CHILDREN'S CORNER. 6.0-6.5. Weather Forecast for Farmers. 6.40-7.55.—Programme S.B. from London.

Band Night.

S.B. to Dundee

BAND OF 1ST BATT ROYAL SCOT'S

FOR JAPS

(By kind permission of Lt.-Col. O. H. L. Jackson, D.S.O. Commandant.)

Director of Music, W. C. WITHERS.

LAURENCE MACAULAY (Baritone)

Band.

Overture, "Raymond" .. Thomas

Pit-Pat .. "My Bonnie's Memory"

Cornet Duet, "The Two Fiddlers"

5.55. Laurence Macaulay. The Toreador's Song (Carmen)

"The Sword of Ferns"

"Life and Death"

6.00. Selection, "Poppy" .. Jones

Characteristic Piece, "The Parade of the

Ten Soldiers"

Violophone Solo, "Rappo"

Sure, "Nonpedita"

9.15. Laurence Macaulay. Song of Pau"

"Let Us Admire"

"See! The Heavens Smile"

9.25. Band. Final The Fourth Symphony Tchaikovsky

Selection, "The Street Singer"

Romance, "Bella Across the Meadow"

"Grand Military Tattoo"

10.0-10.30.—Programme S.B. from London.

10.30. Laurence Macaulay

"The Watchman"

"MacGregor's Gallantry"

10.45. Band.

Descriptive Piece, "A Dervish Chorus"

Selection, "Pibroch"

In a Monastery Garden"

11.0.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 152.

Owing to frequent changes of wave-lengths and times of transmission, absolute accuracy cannot be guaranteed, but each time we go to press with this list it will be carefully checked with the latest available information. The times given are according to British Summer Time.

57Z-454 m. } New York City.
WRAF-402 m. }

	Address	Telephone No.
ABERDEEN	17, Belmont Street	2204
BELFAST	21, Lonsdale Street	5670-1
BIRMINGHAM	105 New Street	250-19
BOURNEMOUTH	22 Haldenburst Road	2400-2
CAIRO	29 Park Place	2314-3
GLASGOW	21, Blythwood Square, Douglas	1192-1
LONDON	3, Savoy Hill, W.C. 2	1192-1
MANCHESTER	Ormeau Buildings, The Pavement, City	5646-7
NEWCASTLE	24 Eldon Square	Central 5845
	RELAY	
EDINBURGH	29 George Street	Central 8595
GLASGOW	26-27 Bishop Lane	Central 8138
LIVERPOOL	85, Lord Street	Black 5015
PLYMOUTH	Albion in Chambers, Albion Lane	2233
SHEFFIELD	Messrs. Union Crumbing Wheel, Corporation Street, Central	4029
LEEDS-BRADFORD	Cabinet Chambers, Basinghall Street, Leeds	2131
STOKE-ON-TRENT	Mystic Buildings, Stoke-on-Trent	Hamley 1974
NOTTINGHAM	4, Hendonburgh Gate, Nottingham	5144 and 4845
DUNDEE	8, Leithen Road	Dundee 3269
SWANSEA	Orford Buildings, Orford Street	Swansea 2187

WIRELESS PROGRAMME—TUESDAY (April 21st.)

The letters S.M. printed in Italics in these programmes signify a simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 153

2LO LONDON. 365 M.

1.0-2.0. Time Signal from Greenwich. Music played during Luncheon at the Holborn

4.0-5.0. "Books to Read," by Ann Spens. Organ and Orchestral Music, relayed from Shepherd's Bush Pavilion. "Afternoon Walks," by Muriel Wright.

6.0-6.30. CHILDREN'S CORNER. "The Reward," by Macpherson. "Just Like Humpty," by Muriel Wright. Songs by Uncle Rex and

6.30-7.0. Children's Letters.

7.0-7.30. Music.

7.30-8.0. TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST NATIONAL NEWS BULLETIN. S.B. to all Stations.

Mr. JAMES WATTE. Dramatic Criticism. S.B. to all Stations.

7.35-8.0. Music. S.B. to all Stations.

7.0. Dr. BATHUR. Natural History Museum. "The World's S.B. to other Stations.

8.0-10.0. Concert. Arranged by "THE NEWS OF THE WORLD." S.B. to other Stations.

ROSINA BUCKMAN (Soprano),

ETHEL HOOK (Contralto),

BEN DAVIES (Tenor),

NORMAN ALLAN (Bass),

GRESHAM SINGERS

MARIE HALL (Solo Violin),

JOSEPH HOLLMAN (Solo Violoncello),

HAROLD SAMUEL (Pianoforte).

10.0-11.30. TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN. S.B. to all Stations.

Prof. J. ARTHUR THOMSON, M.A., LL.D., "Some Wonders of Animal Life—Wheels Within Wheels." S.B. from Aberdeen to all Stations.

Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BAND relayed from the Savoy Hotel, London. S.B. to all Stations.

11.30. Close down.

5TT BIRMINGHAM. 475 M.

3.30-4.30.—Lorelei Picture House Orchestra. Minnie Freedman (Solo Pianoforte).

6.0-6.30.—WOMEN'S CORNER: Percival Smith (of the Juvenile Employment Department, Birmingham Education Committee), "Travels for Boys and Girls—(1) The Rubber Trade.

6.30-6.40.—CHILDREN'S CORNER: Doree Boland, "African Experiences."

7.0-7.55.—Programme S.B. from London.

8.0-10.0.—"NEWS OF THE WORLD" CONCERT. S.B. from London.

10.0-11.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

8.0-9.0. Cookery Talk to Women by Ada Featherstone. Organ Solo, relayed from Michelgrove House, Boscombe. Edith Lallier (Mezzo-Soprano), Albert Potter (Baritone).

8.0-9.0.—CHILDREN'S CORNER

8.0-9.30.—Scholar's Half Hour: "Lithography—What It Can Do For Popular Art," by Leslie Ward, A.R.E.

7.0-7.40. Programme S.B. from London.

7.40.—Farmers' Talk. The

April, by Mr. A. W. GRIM.

8.0-10.0.—"NEWS OF THE WORLD" CONCERT. S.B. from London.

10.0-11.30. Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.0.—The Station Trio

4.0-4.15. The Carlton Orchestra, relayed from

the Carlton Restaurant.

5.0-5.30. "WAS IT A CLOCK?"

5.30-6.15. "THE NEWS OF THE WORLD"

6.15-7.0. "THE NEWS OF THE WORLD"

7.0-7.15. Programme S.B. from London.

7.15-7.30. The Rev. DAVID RICHARDS, M.A.,

Psychology for Parents.

8.1-10.0. Programme S.B. from "5XX."

10.0-11.30. Programme S.B. from London.

27Y MANCHESTER. 375 M.

1.15-2.0.—Midday Concert, relayed from

Hollisworth Hall. Elsie Owen (Solo

Violin), Robert Bruce (Bass), and

3.30-4.0. Young Artist for Schools: Mr. E. Sims

H. Sims. Music Appreciation.

4.0-5.15. Walter Sims relayed from the State

Music School. Solos. Talk to Women.

5.30-6.30.—CHILDREN'S CORNER

7.0-7.40.—Programme S.B. from London.

7.40.—Local Radio Society Talk.

8.0-10.0.—"NEWS OF THE WORLD" CONCERT. S.B. from London.

10.0-11.30.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

11.30-12.30.—Sam Barrasclough (Cornet).

1.15-5.0.—Shakespeare: Frank Adams (Tenor).

The Station Sextet: Conductor, Edward

Clark.

5.0-5.15.—London Papers.

CHAPPELL and WEBER pianos are in use at the various stations of the B.B.C.

6.15-6.0.—CHILDREN'S CORNER

7.0-7.55.—Programme S.B. from London.

8.0-10.0.—Programme S.B. from "5XX."

10.0-11.30.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

3.30-5.0.—Concert: The Wireless Orchestra.

Carl Fuchs (Cellist). Feminine Topics.

5.15-6.0.—CHILDREN'S CORNER. A Musical

Play, "The Adventures of the Arkansaw

Beaver—(1) The Meeting of Bo and

Hornio."

6.0-6.30. Madame Lefevre: French Talk.

6.30-7.1. Scandinavian Symphony Orchestra,

reduced from the 1st of the Theatre.

7.0-7.40.—Programme S.B. from London.

7.40.—The Rev. W. A. MURSELL, Literary

Talk, "A Recipe for a Novel."

8.0-10.0.—"NEWS OF THE WORLD" CONCERT. S.B. from London.

10.0. WEATHER FORECAST and NEWS. S.B. from London.

Prof. J. ARTHUR THOMSON, M.A., LL.D.,

"Some Wonders of Animal Life—

Wheels Within Wheels." S.B. to all

Stations.

Local News.

10.30-11.30.—THE SAVOY BANDS. S.B. from London.

5SC GLASGOW. 420 M.

3.30-4.30. An Hour of Melody with the Wireless

Quartet and Annie Hamilton (Violinist).

4.45-5.15. WOMEN'S HALF HOUR. Mar-

garet Macpherson. "Cookery."

5.15-6.0.—CHILDREN'S CORNER: Recital

of Folk Music. A. M. Henderson (Solo

Pianoforte). (Mrs.) A. M. Henderson

(Singer).

6.5-6.7.—Weather Forecast for Farmers.

7.0-7.55.—Programme S.B. from London.

8.0-10.0.—Programme S.B. from "5XX."

10.0-11.30.—Programme S.B. from London.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 153.

EVENTS OF THE WEEK.

SUNDAY, April 19th.

LONDON, 3.0. Ballad Concert.

LONDON, 8.45.—"Hymn of Praise"

(Mendelssohn).

BIRMINGHAM, 9.0.—Chamber Music

Programme.

CARDIFF 9.0. "Nature in Music"

MANCHESTER, 3.3. Beasts of the Barn

Band.

MONDAY, April 20th.

BIRMINGHAM, 8.0. "Old Memories."

BOURNEMOUTH, 8.0. "The Seasons."

GLASGOW, 8.0. Band of 1st Bn Royal

Scots Fusiliers.

TUESDAY, April 21st.

"5XX," 8.0.—Concert by Wireless

Favourites.

LONDON, 9.0. Concert arranged by

"The News of the World."

WEDNESDAY, April 22nd.

LONDON, 7.30.—Barclays Bank Concert,

relayed from the Royal Albert Hall.

BIRMINGHAM, 8.0.—"The Taming of

the Shrew."

CARDIFF, 8.0.—"To the King's Navvy."

NEWCASTLE, 8.0.—"Wagner"

BELFAST, 7.30.—"The Dream of

Gerontius."

THURSDAY, April 22nd.

LONDON

BIRMINGHAM

BOURNEMOUTH

ABERDEEN

GLASGOW

BIRMINGHAM, 10.30.—A Ballad, "The

Banner of St. George" (Elgar). S.B.

to other Stations.

FRIDAY, April 24th.

LONDON, 8.0. Symphony Concert,

Conducted by SIR LANDON RONALD.

MANCHESTER, 1.0.—"The Chinese

Puzzle," a Play.

NEWCASTLE, 8.0.—Ballads—Glee—

Madrigals.

SATURDAY, April 25th.

LONDON 8.0. Popular Programme.

BOURNEMOUTH, 8.0.—"Samples of

Humour"

CARDIFF and "5XX," 8.0.—"Lehengerin"

GLASGOW, 8.0.—"Listeners'" Pro-

gramme.

WIRELESS PROGRAMME—WEDNESDAY (April 22nd.)

The letters "B.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station named.

8.0. Orchestra.
Selection, "Little Nellie Kelly" *Cohan* (6)
Lily Allen and Les Tinseltowne
"A Paragon for Two" (Maid of the Mill)
"Trot Here and There" ("Veronique")
Meisner

Orchestra
Selection, "Belshazzar's Feast" *Jacobs*
Grace Darling
"Billy" (Musical) *D. H. Kemp*
"An Afterthought" *L. E. V.*
"The Fishermen of England" ("Rebel Maid") *Montague Phillips*
"The Collier's Song" ("Cho Chin Chow") *Norton* (31)

Selection, "Betty" *Hobson*
Lily Allen.
"Violin Song" ("Fruit") *Hobson*
"Pipes of Pan" ("Arcadian")
Grace Darling
"The Telegram" *C. Bonk*

Orchestra
Selection, "The Boy" *Montague Phillips*
Lily Allen and Les Tinseltowne
"Love for Love" ("Maid of the Mill")
"Conqueror of My Heart" ("Cadenza")
Grace Darling

"At the Box Office Window" *M. F. Jones*

Selection, "Poppy" *Jones*
10.0. WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEERS, S.B. from Nottingham
Local News

10.35. Orchestra
Selection, "Who's Who?" *Tinseltowne*
Selection, "The Russian Princess" *Hobson*
11.0. Close down

5NO NEWCASTLE. 400 M.

3.45-4.45.—Panwick's Terrace Tea Room Orchestras

4.45-5.15.—Clarence Eldon (Tenor). London

6.15-6.30.—CHILDREN'S CORNER

6.0-6.30. Scholars' Half Hour. Mr. L. Orage.
M.B.E. H.S. F.I.C., "Measles in History" (11)

6.20-6.35. Farmers' Corner: Prof. G. Christ, Farmville Notes

7.0.—WEATHER FORECAST and NEWS
S.B. from London

Principal C. GRANT ROBERTSON, S.B. from Birmingham

7.25.—Music

7.45. Mr. J. H. BARKER, "The Great Gatsby" in British Columbia

Wagner
"The Flying Dutchman" (Act I)

THE STATION SYMPHONY
ORCHESTRA

Leader: ALFRED M. WALL.
Conductor: EDWARD CLARK.

8.0. Orchestra

Imperial March

THE MASTERSINGERS OF NUREMBERG

David's Recital (Act I).

David's Recital (Act II).

Procession of the Mastersingers (Act III).

Procession of the Mastersingers (Act III).

Daybreak on the Valkyrie Mountain

Daybreak on the Valkyrie Mountain

Daybreak on the Valkyrie Mountain

"HISTAN AND ISOLDE."
Prelude (Act I).
Coming Scene. Lanchester.
Lanchester. Beatrice Mendoza

9.30. THE HARTON BRASS QUARTET
Lead, Dear is My Native Vale
Tenor Horn Solo, "Absent" *Velocif* (1,
Soloist, GEORGE TURNER
Pugwash Melodist, No. 1
10.0.—WEATHER FORECAST and NEWS
S.B. from London
Prof. R. PEERS, S.B. from Nottingham
Local News

10.35. "THE STAFF OF LIFE"
"LAUGHTER IN COURT"
A Comedy in One Act, by
John Kendal
Cust

His Workshop *B. O. MARCH*
His Guest *W. M. SHERMAN*
His Visitor *E. LYNCH ODHAMS*
His Manservant *RICHARD PRATT*

11.0.—Close down

ABERDEEN. 495 M.

8.0-12.0.—Morning Transmission, "Glasgow and
More"

3.30-5.0. The Wireless Orchestra
"The Spirit of the Age" *Flitcher* (1,
Children of the Regiment *Flitcher* (1,
"A Triste" *Flitcher* (1,
"Thro' Night to Light" *Flitcher* (1,
"Cadenza" *Flitcher* (1,

5.30-6.0. CHILDREN'S CORNER "Trips in
the Radiophone—(2) Malta", Conducted
by Louis Harry

6.0-6.30. Mrs. H. Donald: Stenographer's
Half Hour

6.30-7.0. THE WIRELESS ORCHESTRA

The Spirit of the Age: *Flitcher* (1,
Children of the Regiment: *Flitcher* (1,
"A Triste": *Flitcher* (1,
"Thro' Night to Light": *Flitcher* (1,
"Cadenza": *Flitcher* (1,

7.0. WEATHER FORECAST and NEWS
S.B. from London

Principal C. GRANT ROBERTSON, S.B. from Birmingham

7.25. Music

7.40. Mr. G. R. DESHPER WILLIAMS, "The Great Gatsby" in British Columbia

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7.40. Mr. G. R. DESHPER WILLIAMS, "The Great Gatsby" in British Columbia

8.0-12.0.—Morning Transmission, "Glasgow and
More"

10.0. THE SCOTTISH ASSOCIATION FOR
THE SPEAKING OF VERSE

The Rev. WALTER MURPHY, M.A.
"The Grasshopper and the Cricket" *Coleridge*
"Kubla Khan" *Coleridge*
"Sea Fever" *Macpherson*
"A Wanderer's Song" *Macpherson*
"Fable" *Macpherson*
"Durge" *Macpherson*
"A Froese Prologue" *Macpherson*
"The First Skyline of Spring" *Macpherson*
"Hamlet's Advice to the Players" *Macpherson*

11.0.—Close down

5SC GLASGOW. 420 M.

11.30-12.30. Mid Day Transmission

3.30-4.30. An Hour of Melody with the Wireless Quartet and Bessie Morris (Contralto)

4.45-5.15. WOMEN'S HALF HOUR

5.15-6.0.—CHILDREN'S CORNER
Lesson by Andrew Templeton

6.0-6.30.—Weather Forecast for Farmers

7.0. WEATHER FORECAST and NEWS
S.B. from London

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7.40.—Mr. A. P. GILCHRIST, "The Great Gatsby" in British Columbia

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8.0-12.0.—Morning Transmission, "Glasgow and
More"

Practical Advice—
and a Warning.

**A BOY'S
CHANCES IN
WIRELESS.**
By
J. C. W. REITH,
Managing-Director of the B.B.C.
See
TIT-BITS
(Every Saturday—2d.)

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 155.

THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

The Romance of Artificial Lights.

HELLO, children!

When you see a brilliantly lighted room or street, do you ever stop to think about the history of artificial lighting? Here is a talk, by William F. Claxton, which will tell you a lot that will be new and interesting to you.

There has been enormous progress in artificial lighting in recent years. One of the very earliest forms of lighting was the rush-light. This was made by stripping off parts of the stem of the rush, and dipping it into melted fat several times.

As time went on, someone discovered that a cotton wick was more serviceable than one made of frayed rush-stem, and then another clever person found out that if the wick were plated, it was burnt up at about the same rate as the candle, and needed little snuffing.

The next development in lighting was when someone invented an oil lamp.

Dr. Johnson's P.aphasy.

At length, some wise men predicted that London would soon be lighted in a far better fashion than that existing in their day. One of these men was Dr. Johnson, who said that one day London would be "lighted" by smoke. The story goes that one evening he was watching a Fleet Street lamplighter on his rounds lighting the street oil lamps, and he noticed that when the man re-lighted the lamp, he applied his torch to the heavy vapour coming from the wick, and this vapour, becoming ignited, at once carried the flame to the wick.

The first experiments with coal-gas appear to have taken place about the year 1733. These were carried out in a Whitehaven coal-mine. On one occasion, gas escaped from the coal-seam into the pit and caught fire, producing a flame two or three yards long. The miners tried their hardest to put out the flame. They blew hard

on it, they drenched it with water, but nothing they did was successful in putting out the light. In the end, they bricked round the hole where the gas had been escaping, and carried the gas to the pit-head by means of a long metal tube. The flame appeared at the top of the tube and illuminated the surroundings of the pit-head for a considerable distance.

This experiment made certain men think that they were on the brink of some new discovery which would be of great service to the world at large, and they were not slow in following it up.

The First Town Lighted by Gas.

Referring to a man of science, one Dr. Clayton, began to experiment with coal-gas. He built a little retort in which to burn the coal, and drive off the "spirit" inside it, as he called it. The escaping gas was collected in bladders. To amuse the children, he made a tiny hole in one of the bladders, and the gas which issued from the hole was ignited, and burned with a long, straight flame.

Here we have the first retort, and the first gasometer. What man could do on a small scale, there was no reason to believe he could not do on a larger and more profitable system. It was left to a practical engineer, William Murdock, to complete the work.

Towards the close of the eighteenth century, Murdock set up at Redruth, in Cornwall, a little gas-works in which he made sufficient gas to light up all the rooms in his cottage. He brought this to the notice of his firm at Birmingham, and a larger gas-works was erected at Soho, Birmingham, so that, in 1802, the whole factory was illuminated by gas.

It is believed that Lynton was the first English town to be lighted by gas, and, in honour of this, the inhabitants set up an obelisk which still stands.

The new form of street lighting soon spread

to London, and, in 1814, Westminster Bridge was illuminated with gas.

At the time that experiments were being made in gas lighting, certain men of science were turning their attention to a form of lighting by using an electric current. Chief of these was Sir Humphry Davy, whom most of you have read about in connection with the miners' safety lamp. In his early experiments he used a great electric battery to which he connected two copper wires. When the two wires were led round so that they nearly touched each other, a bridge of light was formed between them, but the light was so hot that the wires quickly burned away, and to prevent this, Davy tipped them with charcoal.

This arrangement was a great improvement, but another drawback was that the carbon which carried the current soon became burnt up, while that which received it lasted much longer. To equalise this, the system of "alternating currents" was adopted. In this way, the current was brought alternately by the two currents, and so both were worn away equally.

Two Famous Pioneers.

In 1867, the dynamo was introduced, and electrical energy could be developed on a very large scale which would make it much cheaper than that obtained by chemical action. Soon after this, arc lamps were installed in many of our large towns. The pioneers of this kind of lamp were Joseph Wilson Swan and Thomas Alva Edison.

After numerous experiments with platinum, strips of bamboo, and cotton threads, these two men succeeded in making a glow lamp which could be used in the house. In recent years, these lamps have been enormously improved by the use of a very thin metal wire, such as tantalum, tungsten, or osmium, which take the place of the carbon.

GERALD'S LUCKY DAY.

By A. COLEMAN RICKS.



Harry was floundering about in deep water.

Gerald wandered out of the village through the meadows to where a little trout stream wound its way to the big river.

He took his fishing tackle with him. It was only a long willow rod, some fine string with a bent pin at the end, but he sometimes caught a lot of minnows and sticklebacks with it, and carried them home in a glass jar.

Soon he came to his favourite spot, a foot-bridge only two planks in width, with a hand-rail on one side, which crossed the brook where

it was rather deep—in fact, it was the bathing pool used by boys who could swim.

Gerald soon had his line in the water, and was watching the birds that flitted about among the bushes and now and then a water rat silently swimming the stream to disappear in a hole in the bank, when he heard a boy calling very loudly: "Here, get out of the way, can't you? I can't get my bicycle across if you take up all the room."

Turning round, Gerald saw it was Harry Sinclair, the son of rich people who lived in a large house near the village. He was about the same age as Gerald and was standing on the bank with his bicycle.

Harry was not a bad sort of boy, but he had been spoilt by his mother, who let him have his own way in everything, and he looked down on people who were not so well off as himself.

Come, hurry up, and don't keep me waiting here all day," he shouted.

This made Gerald angry. He was not at all quarrelsome, but to be spoken to like this made him lose his temper.

I've as much right on here as you have," he answered. "If you want me to move, ask properly."

"We'll soon see about that," said Harry, and he pushed his machine on to the bridge, which was not wide enough for him to pass over with it safely unless Gerald moved. But he would not do this, and Harry tried to push him out of his way; there was a scuffle, and suddenly losing his balance, Harry slipped on the edge of the bridge and over he went into

the water, and his bicycle, catching in one of the posts, hung on half over the stream.

Gerald was frightened, as he saw at once that Harry couldn't swim, and was floundering about in deep water. Although not a good swimmer, he did not hesitate a moment, but jumped down after the struggling boy. Luckily, though deep, the stream was not wide, and half-holding and half-pushing him, Gerald managed to reach the bank with him in a few strokes.

Harry was more frightened and angry than hurt, and without waiting to thank his rescuer, he disengaged his bicycle and rode off home as fast as he could.

Gerald went home in the dumps; he had spoiled his clothes, and was afraid that the tale Harry might tell his father would not be strictly true.

However, he need not have been so uneasy. Harry was not such a bad sort after all, for the next day Gerald was asked to go up to the big house, and after Mr. Sinclair had spoken most kindly about his brave conduct in jumping into the water to Harry's assistance, he asked Gerald to accept a brand new shining bicycle, which stood there in the hall, ready to mount and ride away.

"Your father has told me," he said, "how you have always longed for a bicycle, so take this, my dear boy, with my heartfelt thanks."

And Gerald, who could hardly speak for joy, rode home triumphantly. So, you see, that, although it did not begin very well, through his unselfish action, it became indeed Gerald's "lucky day."

WIRELESS PROGRAMME—FRIDAY (April 24th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 163.

2LO LONDON. 365 M.

1.0-2.0. Time Signal from Greenwich. Music played during Luncheon at the Hotel.

4.0-5.0.—Organ Music, relayed from Shepherd's Bush Pavilion.

6.0-6.10. CHILDREN'S CORNER. Songs by Mavis Bennett (Soprano). "The Sand Piper's Story" by Margery Williams from "Curley Heads and Long Legs."

6.30-6.35.—Children's Letters.

6.35-7.0.—Music.

7.0.—TIME SIGNAL FROM BIG BEN.

7.0-7.15.—FORECAST and 1ST. GENERAL NEWS BULLETIN. S.B. to all Stations.

U. A. ATKINSON: "Soth on the Screen."

S.B. to all Stations.

7.25.—Music. S.B. to all Stations except Belfast.

7.40.—The Rev. E. WEAVER, "Turner and His London."

Symphony Concert.

DANCY KENNEDY (Soprano).

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by Sir LONDON RONALD.

8.0.—The Orchestra.

Overture, "Carnaval" (Debussy).

Symphonic Poem, "Le Rouet d'Orphée" (Debussy).

8.30 (approx.). Dancy Kennedy and Orchestra.

Concerto in E Minor (Mendelssohn).

8.55 (approx.). The Orchestra.

Symphony No. 5 in C Minor (Beethoven).

9.35 (approx.). Dancy Kennedy.

Unaccompanied Violin Solos.

Sarabande and Bourée in D Minor.

Andante in C Major.

Prelude in E Major.

The Orchestra.

9.55.—1.0.—Music.

1.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND.

GENERAL NEWS BULLETIN. S.B. to all Stations except Manchester.

Ministry of Agriculture Talk: Prof. R. BIFFON, "The English Wheat Growers' Position." S.B. to all Stations except Manchester.

Local News.

10.30.—The Orchestra.

Symphony No. 5 in B Minor ("The Un-Finished") (Schubert).

11.0.—Close down.

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8.10. THE ROYAL BATH HOTEL DANCE

at the Bath Hotel.

Removal from King's Hall Rooms.

Musical Director DAVID S. LIPP.

Kenneth M. Abbott.

John West.

Close in Your Arms (Nicholls, B).

"Lovers' Waltz" (De Martini, B).

"I Loved, I Lost" (Mayer, B).

"Bye, Bye, Baby" (Hudson, B).

9.30.—Orchestral Music, relayed from the

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. R. BIFFON. S.B. from London.

Local News.

10.20.—Manchester Programme.

11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-3.30. Transmission to Schools; Mr. Guy

Forrest on "The Magic Crystal—Pilgrims

on the Road" (a Glimpse of England in

the Time of Chaucer).

3.30-4.0.—The Star on Tric.

4.0-4.45.—The Carlton Orchestra, relayed from

the Carlton Restaurant.

6.0-6.30.—"5WA'S" "FIVE O'CLOCK."

6.30-6.45.—CHILDREN'S CORNER.

6.45-6.55.—"Teena's" Corner: "Carvers for

Girls" (1).

6.40-6.55.—Local Sports Corner.

7.0-7.40.—Programme S.B. from London.

2.40.—Mr. ISAAC J. WILLIAMS, Keeper of Art,

the National Museum of Wales, on

English Water Colour Painters—John

Ben Colman.

Programme S.B. from Swansea.

DR. VAUGHAN THOMAS'S QUARTET.

MORGAN LLOYD (Violin).

ETHEL HUNTER (Violin).

DOUGLASS W. DAVIES (Violin).

EDGAR WILLIAMS (Violoncello).

ARIANWEN PRICE (Soprano)

D. LLOYD LLOYD (Bass).

Dr. VAUGHAN THOMAS

(Lecturer, Pianist, and Accompanist).

8.0.—Pianoforte Quartet in A Major, Op. 81.

8.45.—Dr. Vaughan Thomas.

Talk with Musical Illustrations: "The

Development of a School of Welsh

Music."

9.15.—Arianwen Price.

Songs, on Poems in the Cynnydd Mote.

9.30.—Morgan Lloyd and Vaughan Thomas.

Duo for Violin and Pianoforte, Op. 40.

Brilliant in B Minor (Schubert).

9.45.—D. Lloyd Thomas.

"Woe in the Snow" (Schubert).

"The Wanderer" (Schubert).

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. R. BIFFON. S.B. from London.

Local News.

10.30.—Arianwen Price.

"Invocation" (Debussy).

10.40.—Edgar Williams.

"Celtic Poem" (Griffiths).

Allegro Appassionato (Saint-Saëns).

11.0-11.15 (approx.). Interval.

11.15 (approx.). MAX CHAPPELL'S LONDON

CHORDS.

Peace Music.

Relayed from

The Brite Room, Cox's Café.

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.0.—Broadcast for Schools.

4.0-4.15.—Concert by the "2ZY" Quartet.

Beaumont Bray (Baritone). Talk to

W. A.

5.30-6.30.—CHILDREN'S CORNER.

7.0-7.35.—Programme S.B. from London.

35.—Local News Bulletin.

7.4.—DEFEY (Evening).

7.6.—ZY DRAMATIC COMPANY.

Present.

8.0.—"The Chinese Puzzle."

A Play in Four Acts.

By

Morvan Howard and Leon M. Leon.

(as)

Norma Mahan (Norma's Mother).

CARIE WEST.

Victoria Crosswell.

HYLDA METCALF.

Audrey De Vriesepriest (Lady Kaye's Ward).

EDITH LEACH.

Lady de la Hays.

MARION THWAITE MATTHEWS.

Paul Marshall (an International Financier).

TOM WILSON.

Sir Roger de la Hays. JOHN MARCHANT.

Armand de Roche Corbon. H. B. BRENNAN.

The Hon. William Ruse.

CHARLES NISBETT.

Sir Aymer Brent (of the Foreign Office).

EDWARD MAWDESLY.

Lithport (Bantry).... D. E. ORMEROD.

Dr. Fu Yang (Secretary to the

Japanese Legation).... VICTOR

The Marquis Chi Lung (Chinese) SMYTHE.

Diplomat.

Act I. The Baron at Zouche de la Hays.

(Last Act). Saturday Afternoon.

Act II. The Terrace at Zouche de la Hays.

Scene 1. Monday Night.

Scene 2. Tuesday Morning.

Act III. The Chinese Room at Zouche de la

Hays.

Act IV. The Marquis Chi Lung's House.

Forward Place, London.

Two Next Morning.

Directed by D. E. ORMEROD.

Produced by VICTOR SMYTHE.

10.15 approx.—WEATHER FORECAST and

NEWS.

"The English Wheat Growers' Position,"

by Prof. R. BIFFON.

Local News.

10.45.—DANCE BAND.

Conductor, Mr. IRON DUFFELL.

Relayed from the State Café.

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 57.

WIRELESS PROGRAMME—SATURDAY (April 25th.)

The letters "S.B." printed in Italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 163

2LO LONDON. 365 M.

4.0-5.30.—Time Signal from Greenwich. Concert. The "2LO" Octet, Jessie Hunt (Soprano), Hilda Gerald Post and Jack Leach (Tenor). (Entertainers). "Modern French Playwrights," by Mde. Alice du Walmont. "Legislation Before Parliament Affecting Women and Children," by A. N. a Party Women.

6.0-6.30.—CHILDREN'S CORNER. Music by the Octet. Stories by the Aunt and Uncle.

6.30-6.35 Music.

7.0.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Dr. CHARLES SAROLEA: "A Travel Talk," S.B. from Edinburgh to all Stations.

7.15.—Music. S.B. to all Stations except Belfast.

7.40.—Rear-Admiral A. P. DAVIDSON, D.S.O. "Call-poll," S.B. to Bournemouth.

Popular Programme.

CALLENDER'S BAND,
Conducted by TOM MORGAN
MAVIS BENNETT (Soprano).
KEIGHLEY DUNN (Tenor).
HECTOR GORDON ("The Canby Scot")
THE WRANGLERS
(Wilson James and David Jenkins).

8.11. The Band.
March, "The Guardsman" Morgan
Overture, "Oliver Cromwell" Keighley
"The Canby Scot" Dunn
Entertaining.

8.30 approx. The Band.
Parisian Sketches, "Demolition Club" (Bal Mace) Dunn
Cornet Solo, "Tone" Dunn
Soloist R. W. HARDY
Keighley Dunn.

Old English Songs Dunn
The Pretty Creature Dunn
Such Charming Games Dunn
Mavis Bennett.

Spring's Awakening Dunn
Lafayette are Blowing Dunn
8.55 (approx.) The Wranglers

Humour and Harmony.
The Band

4.10 approx. The Band.
Scottish Rhapsody, "A Piper's Wedding" Dunn
Newbley Dunn.

"Love's Communion" Dunn
Good Bye Dunn
Mavis Bennett

"Ethen were avoient des ailes" (If My Words were Winged) Dunn
"Sing, Joyous Bird" Dunn
Montague Phelips

9.25 (approx.) The Band.
Telephone Solo. My Dreams Dunn
Soloist R. W. HARDY

Selection, "Anderson's Songs" Dunn
Soloist R. W. HARDY

The Wranglers
More Humour and Harmony.
The Band.

Duet for Two Cornets, "Ida and Dub" Dunn
Selection, "The Arcadians" Dunn
Montague Phelips and Tulliot

9.55.—TIME SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations except Manchester.

Sports Talk. S.B. to other Stations.
Local News.

10.30.—THE SAVOY ORPHEANS, SAVOY HAVANA BAND, AND MELMA FOUR, relayed from the Savoy Hotel, London. S.B. to all Stations.

12.0.—Close down.

5IT BIRMINGHAM. 475 M.

3.30-4.30. The Buffalo Orchestra (Direction Stenham and Quitt), relayed from the Palais de Danse.

5.0-6.30. WOMEN'S CORNER. Alice Couche (Solo Pianoforte).

5.30-6.30.—CHILDREN'S CORNER: Auntie and a Jolly Adventure.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25 Music. S.B. from London.

7.40. Mr. W. F. BLAY: "The Recent Roman Discoveries at Wall."

Popular Programme.

THE STATION ORCHESTRA
STAINLESS STEPHEN (Humorist).
THE THREE ACES (Entertainers).

8.0. The Orchestra.
Overture, "Tancréd" Dunn
Intermezzo, "Stepping Stones" Dunn
Stainless Stephen.

"Spring Has Come" Dunn
The Orchestra.

Selection, "Princess Caprice" Dunn
The Three Aces.

8.40. "Africa" Dunn
"There's Someone in the Orchard" Dunn
"Old Flame" Dunn
"I Kulele Blues" Dunn
"That's What Girls are For" Dunn

"My Dream Girl" Dunn
"Cross Words" Dunn
"Toodley Rooty" Dunn
West (13)

9.10. The Orchestra.
Suite, "Three Woodland Dances" Dunn
Haines (7)

"The Villain Still Pursued Her" Dunn
"I'm Going Back to Alabama" Dunn
Castling and Leigh (3)

The Orchestra.
Suite, Three Dances, "Nell Gwyn" Dunn
German

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

Local News and Football Review.

10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Talk to Women: "Gardening," by George Dances. The Wireless String Orchestra: Conducted by Capt. W. A. Featherstone.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half Hour: "Occupations and Mode of Life," by J. Scattergood.

6.30-6.55 Music.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25-7.55.—Programme S.B. from London.

"Samples of Humour."

ALEX CHESTRENS (Entertainer).
A. MARTIN (Entertainer).
JOCK WALKER (Entertainer).
CLIFF MARTELL (Entertainer).
THE WIRELESS ORCHESTRA:

Conducted by
Capt. W. A. FEATHERSTONE.

8.0. Orchestra.
"A Lightning Switch" Dunn
Alford

8.10. A. Martin.
"Tales Told in a Devonshire Cottage" Dunn
"Jan on the Underground" Dunn
Stewart

8.20. Alex Chestrens.
"Bonjour Marie" Dunn
Max Bennett

"England's the Place for Me" Dunn
Chestrens

"I Beg Your Pardon" Dunn
F. J. Jones

8.30. Orchestra.
Irish Patrol, "The Boys of Tipperary" Dunn
Scottish Patrol, "The Wee Macgregor" Dunn
Macgregor

8.40. Jack Walker.
"Maggie Brown" Dunn
Morton (7)

8.50. Cliff Martell.
Nonsense at the Piano Dunn
Martell

9.0. Orchestra.
"The Jolly Musicians" Dunn
Martell

9.10. Alex Chestrens.
Popular Songs in French. Original
"Thank You, N. W. A. W." Dunn
Original

"Two Dirty Hands" Dunn
Cobb and Edwards (7)

9.20. Jack Walker.
"London Toon" Dunn
Gamble and Nash

9.30. Orchestra.
"The Tearing of the Green" Dunn
Shapley Douglas

9.40. Cliff Martell.
"Nonsense at the Piano" Dunn
Martell

9.50. Orchestra.
"A Southern Wedding" Dunn
Latter

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

5.0-5.30. SWAN FIVE O' CLOCKS.

5.30-6.15. CHILDREN'S CORNER.

6.15-6.30.—"Teens' Corner: Tales for Teens."

6.40-6.55.—Anzac Day. Talk by Rev F. J. Miles, D.S.O., O.B.E. Relay to S.W.

7.0 WEATHER FORECAST and NEWS. S.B. from London.

Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25.—Music. S.B. from London.

7.30. "Lohengrin." (Wagner)

(Relayed from the Colston Hall, Bristol) to S.W.

Dramatic Personae
Baron of Brabant MAY BLYTHLE
Ortrud, Wife of Teirbaumund

CONSTANCE WILLIS
Lohengrin, Knight of the Holy Grail

WALTER HYDE
Count Teirbaumund (A Noble of Brabant)

KINGSLEY LARK
King Henry I. of Germany

HARRY BRINDLE
The Royal Herald S. HARRISON

Chorus THE "5WA" CHORUS
THE STATION SYMPHONY

Conductor, WARWICK BRAITHWAITE

Act I.—On the Banks of the Scheldt at Antwerp.

Act II.—The Fortress at Antwerp Outside the Cathedral.

Act III, Scene I.—The Bridal Chamber. Scene 2.—On the Banks of the Scheldt.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

Sports Talk. S.B. from London.

Local News.

10.30.—"Lohengrin" (Continued).

11.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

27Y MANCHESTER. 375 M.

3.45-4.45.—Lecture on "Music" by Miss Harris, with Gramophone Illustrations.

4.45-5.15. Enid Birkhead (Soprano). Talk to Women.

5.30-6.30.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Dr. CHARLES SAROLEA. S.B. from Edinburgh.

A number against a musical name indicates the name of its publisher. A list of publishers will be found on page 17.

WIRELESS PROGRAMME—SATURDAY (April 25th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

7.25 Music S.B. from London.
7.40 Mr. F. STACEY LINTOTT Weekly Talk on Sport.

Relayed from
The Pavilion, Brighton (S.B.)
CENTRAL JOHNSON (Soprano).
HAROLD WILLIAMS (Baritone).
SILPHEN WILLIAMS (Bass).
JOHN HENRY
VICTOR SMYTH
THE "ZZY" AUGMENTED
ORCHESTRA
Conductor: T. H. MORRISON.

8.0. Orchestra
Overture, "Carnaval" Deburk
Stephen Williams
"Largo a Pastorum" Bosoni
Gertrude John
"Lo, Here the Gentle Lark" Lushop
Orchestra
"The Ride of the Valkyries" Wagner
Hector V. Lushop
Prologue ("Pagliacci") Leoncavallo
John Henry Gills
Orchestra
Tone Poem, "Ave Maria" Soprano
March, "Pomp and Circumstance," No. 1 Elgar (1)

Stephen Williams
"King Charles" White (1)
Victor Smyth
"One Little One More" Sterndale Bennett (10)
Gertrude John
"Canterbury Bells" Molly Carey
John Henry Gills Organ.
Harold Williams
"The Southdown Shepherd" J. A. Higgins (12)
Orchestra.

Overture, "Robespierre" Litoff
10.15 (approx.) WEATHER FORECAST and NEWS
Sports Talk. Local News
10.45. THE SAVOY BANDS. S.B. from London
12.0. Close down.

550 NEWCASTLE. 400 M.

2.45-5.15. Mrs. C. Elkwood (Soprano). Arthur F. Kersch (Songs at the Piano and Piano Solo). Sam Hewson (Solo Concertina). Wilfred Elias (Solo Cello).

5.15-6.0. CHILDREN'S CORNER
7.0. WEATHER FORECAST and NEWS.
S.B. from London
Dr. CHARLES SAROLEA. S.B. from Edinburgh.

7.25 Light Music S.B. from London
7.40 Mr. JOHN KENNIR. Footbal Talk.

Popular Concert.

BETTY GOODEN Pictures in Music at the Piano
MARY JARRETT (Central of)
WILLIAM VANDERBILT
THE STATION ORCHESTRA
Conductor: EDWARD C. VANDERBILT

8.0. Orchestra
Popular Selection.
Mary Jarrett

8.1. His Morning Monty King (4)
"The Song of the Lark" F. J. (4)
"A Roundel of Rest" Scott (4)

8.2. William Watson
"I Do Love a Egg for My" Frank Lee (7)
"I Love a" Bert Lee (13)

8.3. Betty Gooden
Spring Pictures
"The Spring" George
"The Song of Spring" Monty King
"The Battle of Spring" Scott (4)

8.4. Orchestra
"The Battle of Spring" Scott (4)

8.55. Betty Gooden.
Dance Pictures.
"Dance Dance" Ole Olsen
"Two Cuban Dancers" Cervantes
"Dance Nègre" Cyril Scott (4)

9.10. William Watson
"My Word, You Do Look Queer" Weston and Lee (7)
"The Student" Williams (13)

9.20. Mary Jarrett
"I Will Go With My Father a-Ploughing" Roger Quilter (4)
"The Blackbird's Song" Cyril Scott (4)

9.40. William Watson.
Recital
9.45. Orchestra.
Selection

10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Sports Talk. S.B. from London.
Local News.

10.30-11.15. TILLEY'S DANCE ORCHESTRA, relayed from Barmby Bridge
11.15. THE SAVOY BANDS. S.B. from London
12.0. Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Orchestra. Barnett
Duckson (Baritone). Famous Topics.
5.30 8.0. CHILDREN'S CORNER

6.0-6.30. Farmers' Advice Corner, under the
auspices of the North of Scotland Agricultural College. Conducted by Don. G.
McG. P.S.

6.30 7.0. THE WIRELESS ORCHESTRA
"Retain scenes of Scotland" arr. Godfrey
"Land of the Mountain and the Flood" MacGunn (11)

"Balmoral Valse" Lutter
7.0. WEATHER FORECAST and NEWS.
S.B. from London

Dr. CHARLES SAROLEA. S.B. from Edinburgh.
7.2. Music. S.B. from London.

7.40. The Rev. Dr. CHARLES WHYTE.
FRAS. The Constitution and Star
Talk on Ag.

Music Drama.

THE SUNNYBANK INTERMEDIATE
SCHOOL CHORUS
Conductor: F. E. CROOKSHANKS.
THE ABERDEEN
AMATEUR DRAMATIC COMPANY.
THE WIRELESS ORCHESTRA.

8.0. CHILDREN'S PROGRAMME.
The School Choir
Song, "Blow, Blow, Thou Winter Wind" Arne (11)

Glee, "Hark! The Lark at Heaven's Gate" Cooke (1)
Song, "Lennie Lindsay" Old Scottish (26)
Round, "Hark to the Echoes" J. (1)

Round, "Up and Down the Highland Glen" White
Part Song, "Under the Greenwood Tree" Melrod (1)

"We were the Bee Sucks" Arne (25)
Song, "I Know a Bank Whereon the Wild Thyme Grows" Horn (2)

Song, "O Willie's Gane Tae Me" Lennie
Lennie and Scottish (2)

8.30. Orchestra
"Canterbury Climes" Ancliff
8.3. Choir
Song, "The British Grenadiers" A. F. C. (1)

Round, "M. M. Cat, Dog, Rat" White
Glee, "The Cloud-capped Towers" Stevens (23)

Song, "It was a Lover and His Lass" Marry (12)
Song, "The Luck About the House" Old Scottish (2)

Part Song (Humorous), "A Lullaby" Oakley (2)

N. B. "Doctor Foster" Hughes (1)
Round, "Humpty Dumpty" (26)

9.0. "POACHED EGGS AND PEAS"
A Comedy in Two Scenes,
by Gertrude Jennings
Presented by
The Dramatic Company
1st Act

Helpers at the Convent
Lady Clara Tessa ANNES McKENZIE
Lady Mabel Corry

BARBARA JOHNSTON.
The Duchess of Froon MAY HARRIS
Miss Deacon JIMMIE ALLARD
Lady Penelope HILDA TIVENDALE
A Lady Helper MARY GRIFFITHS
Solano

Bill Smith WILLIAM ROSS
George Williams JAMES RADKES
James Acland ADRIAN H. STEPHENSON
Scene 1.—The Convent Dining Room.
Scene 2.—The Partry
Arranged for 1st Act by
W. D. SIMPSON

9.45. Orchestra.
Selection, "The Free Lance" Simon
10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Sports Talk. S.B. from London.
Local News.

10.30. THE SAVOY BANDS. S.B. from London
12.0. Close down.

55C GLASGOW. 420 M.

3.30-4.30.—An Hour of Melody with the Wireless Quartet and Quincian Artbur (Soprano)

4.45-5.15.—WOMEN'S HALF HOUR.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Weather Forecast for Farmers.
6.30-7.0.—WEATHER FORECAST and NEWS.
S.B. from London

Dr. CHARLES SAROLEA. S.B. from Edinburgh.
7.25 Music. S.B. from London

7.40 Mr. ARTHUR STRACHAN Tiger
Shoot on

PUBLIC CONCERT
Relayed from St. Andrew's Hall
S.B. to Edinburgh and Dundee
THE AUGMENTED
STATION ORCHESTRA.
Conducted by
HERBERT A. CARLTON
GLADYS SEYMOUR
(Pianist Entertainer)
ROBERT STURTVANT
Basso Cantante

8.0-10.0.—Listeners are invited to compile
this programme themselves. Requests
must reach the Glasgow Station, 21
Blythwood Square, not later than the
morning of Monday, 20th April. Post-
cards should be marked in the top left
hand corner: "Listeners' Programme."

During the Evening
Gladys Seymour and Robert Sturivant
will give the following items

("The Maiden in Grey" Ravenscroft (1)
Duet ("You're the Sort of Girl" Gaden (7)
Song at the Piano, "That's What Daddy
Does" Gatty Sellers (7)

Duet, "At Day's End" Weston (7)
Duet, "The Singing" (1)
"The Poems of Ch. Johnson" (1)

Song, "The Tavern Song" Fisher (1)
Duet, "The Bul Frog Patrol" (1)

10.0. WEATHER FORECAST and NEWS.
S.B. from London
Mr. G. B. PRIMROSE, Sports Talk.
Local News

10.30. THE SAVOY BANDS. S.B. from London
12.0. Close down

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 151.



Brandes Superior
"Matched Tone"
Headphones.

PRICE

20/-

British Manufacture
(D.H.) Kingston.

All Brandes headphones are
offered on a "Money Back" guarantee.
If you are not satisfied with
any of our products, we will
return the money.



... every one of these adver-
tisements will show an added
advantage in the construction of
Brandes Headphones.

The headbands are made
of piano wire covered in soft,
corded webbing. At both
ends the wire is firmly
clamped together so that the
original shape may be easily
bent to fit the natural line
of the head without fear of
injuring the headband. They
mean comfort without hard
and irritable constriction.

Obtainable from any
reputable Dealer.

Brandes Superior *Matched Tone* Headphones are
admirably efficient. Their delicate adjustment
gives exceptionally keen sensitivity and the certain
capture of the most distant radio signal. The
Matched Tone feature means that the joint energies
of both earpieces are perfectly synchronised—
they both produce tone, sensitivity and volume in
exactly the same degree. Not only do you get
complete harmony but redoubled effectiveness in
all three qualities. Brandes are sold with a definite
money-back guarantee—ask your Dealer for them.

Table-Talker. The horn is so contrived that every note registered
is encompassed and emitted with absolute purity there is no
discordant echo from a wall. It has an adjustable diaphragm,
is seven and one-half inches high, with a ten-inch bell, and is covered
with "Simple" lines and a neutral, brown finish make it a tasteful
and effective addition to your set.

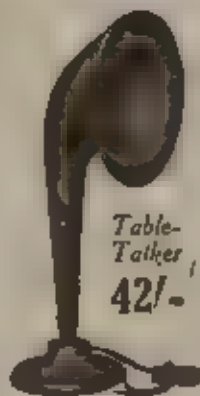
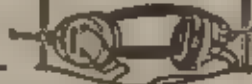


Table-
Talker
42/-

Brandes
The name to know in Radio

20/-

Brandes Limited, 296, Regent Street, W.1.
WORKS: Slough, Bucks.



Superior "Matched Tone" Headphones

TRADE MARK

WIRELESS PROGRAMME—BELFAST (April 19th to April 25th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2BE 435 M. SUNDAY.

- 7.00. *THE STATION CHORUS.*
Primest E. K. STONELEY (1st Violin),
ALBERT FITZGERALD (2nd Violin),
HARRY LOWE,
IREN NALL JONES ON, and others.
Quartet.
Two Movements from Quartet in D. Op. 18,
S. B. from London.
Heckforth.
- 8.00. *THE STATION CHORUS.*
(Hymns, "Alicious, Sing to Jesus,"
Vanthem, "O Lord My God" Wesley (11),
The Rev. DAVID HILL, B.A., of Dunsigall
Street (Congregational Church). Address:
Hymn, "Lead Me, Lord."
- 9.30. Quartet.
Quartet in D, Op. 11, Tchaikovsky
Scherzo, N. Sukolnik
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London. Local News.
10.15. Quartet.
Two Movements from Quartet in D,
S. B. from London.
Standley.
- 10.30.—Close down.

MONDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
Mr. W. M. R. PRINGLE, S.B. from
London.
- 7.30. *THE STATION CHORUS.*
March, "Handel Wakes" Morley
O'Neill (4)
"The King's Peterkin."
Aria with Orchestra, "O Mia Fernando"
Danzon
T. O. Coran,
S. and Suite for Piano
Tchaikovsky (21)
Thelma Petersen,
"The Lament of Isis" R. Hunt
"The Bough of May" Walford Davies
"A Garden is a Lovesome Thing"
Mallinson
"Katharine's Gullies" Kennedy Fraser (1)
Orchestra.
Suite from "Where the Rainbow Ends"
Quiller (4)
Thelma Petersen,
"Life and Death" Coleridge Taylor
"The Little Prince" Dorothy Howell
"Sings My Mother Taught Me" Deora
S. B. from London.
F. I. Forgy
Entr'acte, "Fleurette d'Amour" Fletcher
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.15. *THE STATION CHORUS.*
Editor of Queen's University, "Some Views
of Life in the Ancient World" A Man of
Letters. Local News.
Orchestra
Voice, "Route of Noir" Letter
10.30.—Close down.

TUESDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
G. A. ATKINSON, S.B. from London.
Popular Programme
THE STATION CHORUS
E. J. HARRIS (Solo Clarinet)
HAROLD HOLT (Cor Alt)
PATLINE HARKER (Solo Harp)
MOLLIE ANDERSON (Solo Harp)
PETER BAKER

- 7.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
Mr. JAMES A. VILL, S.B. from London.
7.25. *Music.* S.B. from London.
8.00. *THE STATION CHORUS.*
8.15. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

WEDNESDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
Principal V. GRANT ROBERTSON, S.B.
from Birmingham.
Choral Night.
7.30. *"THE DREAM OF GERONTEUS"*
(Set to Music for Mezzo-Soprano, Tenor and
Bass Solos, Chorus and Orchestra, by
Sir Edward Elgar)
DILYS JONES (Mezzo-Soprano).
WILLIAM HAZELTINE (Tenor).
Cecil J. SIMMS (Baritone).
ALFRED LLOYD (Soprano)
ALFRED LLOYD (Soprano)
of 120 Performers.
Conducted by E. GODFREY BROWN.
8.20. *THE STATION CHORUS.*
8.30. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

THURSDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

FRIDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

- 7.30. *THE STATION CHORUS.*
8.00. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

SATURDAY.

- 4.0-5.0. *THE STATION CHORUS.*
5.30-6.15. *CHILDREN'S CORNER.*
6.40. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.0. *WEATHER FORECAST and NEWS.*
S.B. from London.
10.30. *THE STATION CHORUS.*
11.0. *Close down.*

* A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 183.

Why We Started Our League.

Plans for Helping Listeners. By Ralph D. Blumenfeld.

Pursuing our policy of welcoming all constructive criticism we are glad to give the views of the Editor of the "Daily Express" on the Wireless League, which has newspaper promoted. The policy of the B.B.C. is to supply the best available entertainment, thought and culture to the maximum number of people at the minimum cost. Competent independent of services agree that British broadcasting is unique, not only in its quality and democratic character, but also in its public service conception. Any effort calculated to consolidate and develop this tradition will be heartily welcomed. Conversely any effort aimed at subverting this tradition and this criterion of public service will be resented by the B.B.C., supported by its vast constituency of listeners.

It would be futile to suggest that the Wireless League is to be a mere organization of wireless enthusiasts whose only reason for existence is that its members shall wear a badge or button, or that they may fly a League pennon from their aerial pole. Nor is it correct to state that the Wireless League has been brought into existence with the avowed object of fighting the Government, the B.B.C., or any other authority.

The League's Policy.

Far from it. First and foremost the objects of the League will be to promote the interests of the millions who constitute the vast listening public. Its aim will be to aid, abet and encourage any interest, public or private, which is identical with the interests of the listener.

If in the pursuit of this policy it will be obliged to fight, it will do so without reservation or evasion, but its fighting will be clean and above-board, with no other motive than that which affects the welfare of the public.

The Wireless League has become a necessity. Here we have a great invention rapidly developing into one of the furthest commercial undertakings of the land growing day by day, with ramifications which are hardly understood by the people.

Criticisms and Suggestions.

Manchester may like one programme, Birmingham another, and London still another. In our opinion they should have a new organization through which their wishes may be more effectively regarded than at present. The Wireless League need not attack the B.B.C. Indeed, there is no reason why it should not develop into a co-operative and colleague to the B.B.C., giving advice, encouragement, and assistance in the furtherance of a work in which both sides are interested.

Through its various areas, situated in all parts of the country, the Wireless League would be enabled to afford practical suggestions to the B.B.C., not in the carping spirit which is often characteristic of the criticism of the few, but in a broad rounded, helpful way, representing the common sense of the majority.

Nothing is ever perfect, and whatever the criticisms of wireless may be, it is not reasonable to suppose that they cannot be improved.

Encouraging Invention.

I can foresee many changes that can be brought about by such co-operation. I can, for instance, envisage a change in the licensing policy. Why, for example, should not wireless, which in due course will be established in every house, be treated as we now treat gas and electricity? Why not, say, a meter in every house by which the user could pay as he uses? It is not insurmountable. Human ingenuity, which has overcome seemingly impossible obstacles, could certainly devise something on these lines. Here the influence and the support of a powerful organization like the Wireless League would be invaluable, for certainly one of its principal objectives would be to promote invention in every direction.

But not only in matters of broadcasting programmes and invention will the Wireless League find a wide field of activity. There is the question of legislation. With a great, energetic, live

organization at work, constantly in touch with the whole country through a democratic system of control, keeping a watchful eye on all questions of proposed legislation, it is not difficult to understand that the interests of the paramount partner in the wireless business—and the public, after all, is the paramount partner—will be safeguarded.

Over and above all these vital points, the insurance policy which has been included in the membership of the Wireless League affords an additional attraction to the millions of listeners.

The idea of the Wireless League, which was only put forward in the columns of my newspaper a very short time ago, crystallized with astonishing rapidity. We had no ulterior motive in founding the League. Its object was to band together the great army of wireless users so that their interests should be looked after. Having done so, we desire that the Wireless League shall carry on its own work, with its own officers, its own committees, under its own democratic constitution.

Attitude Towards the B.B.C.

In a short time, as soon as the great mass of correspondence has been dealt with and the membership roll co-ordinated into areas and districts, it is hoped to call a great Wireless Parliament in London for the purpose of settling the co-operative policy, and to keep all the sections of the country in touch with headquarters in the Metropolis.

Our attitude towards the B.B.C. is that which we hope the Wireless League will follow, namely, one of honest impartiality, ready to help and to advise, but not in the least afraid to criticize if criticism be necessary. It is only through honest criticism that high standards of efficiency can be maintained.

I need only add that the selection of the Hon. Sir Arthur Stanley as Chairman of the Honorary Committee is a sure sign that the business of this great organization will go ahead faster and faster day by day.

The B.B.C. arranged with the Westinghouse Electric and Manufacturing Company, of Pittsburgh, to broadcast the appeal for St. Paul's Cathedral on behalf of the Times Fund. Commenting on the broadcast from RDKA, Mr. G. Dore Fleck, Programme Director of this Station, writes:—

"We have had a great many replies from Great Britain mentioning the fact that this appeal was heard with sufficient clearness to indicate what it was about, but we are not able to say whether all of them were listening to your re-broadcast or whether some of them were not listening direct to our Station. We believe, however, that a great impression was left on our hearers by reason of this broadcast, and we trust that it may have resulted in quite a few contributions being made to St. Paul's."

No doubt, the radio will be one of the greatest mediums for bringing about a better understanding between the nations of the world, and we trust that the appeal for St. Paul's may be considered as only the beginning of many other mutual benefits which may come to us through radio.

St. George for Merrie England!

Legends About the Patron Saint.

THE wearing of a red rose on St. George's Day, April 23rd, is a custom that is rapidly falling into decay. Indeed, if you were to ask most people: "When is St. George's Day?" they could not give you an off-hand answer. Listeners will have an opportunity this year of remembering England's patron saint, for many of the stations are giving a special St. George's Day programme on the 23rd inst.

The story of St. George, like that of so many other saints, is almost inextricably entangled in legend. The son of Christian parents, he was born in Cappadocia, and was trained as a soldier. Openly protesting against the persecutions of the Emperor Diocletian and avowing his faith in the Christian religion, he was put to death at Nicomedia, on April 23rd, A.D. 303. His fame soon spread, and he was adopted by the Crusaders as one of their patrons.

Legend has it that he appeared at the Battle of Antioch, in 1085, and helped the Franks to overthrow the Saracens. In 1223 a Council at Oxford made his "day" a festival throughout England, and in 1344 Edward III. instituted an Order in his honour. Six years later, this Order was made the Order of the Garter, of which St. George is, of course, the patron.

The Story of the Dragon.

To most minds, the fascinating thing about St. George is his slaying of the dragon, and there are many variants of this legend. The most generally accepted is this. In the neighbourhood of the city of Lahn there was a stagnant lake in which there dwelt a horrible dragon, who much life unbearable for the good people. At last, in the hope of appeasing its wrath and its appetite, it was decided to offer to it the daughter of a nobleman as a sacrifice. On hearing this, a knight who had made up his mind to kill the monster, was more than ever determined to carry out his plan. Meeting the dragon in open combat, he slew it with his magic sword, Ascendon, and when the people heard that it was a Christian knight who had overcome their enemy, they became converted to Christianity.

Selling Another Monster.

As is the habit of saints, St. George is believed to have done some good work in the world since his death. For instance, it is recorded that at Kalamata, in the Morea, at a chapel dedicated to the saint, a monster used to issue from a hole on each anniversary of St. George's Day and eat at least one of the revellers. At last the peasants decided to give up celebrating on that day. But one night St. George appeared to all of them in a dream and told them that they were safe, as he had "seized up" the monster.

When they awoke, they found, to their joy, that a large stone had been placed before the dragon's hole, and on it was the print of a horse's hoof—the hoof of the saint's noble steed. From that day to this, the monster has never appeared again.

Old-Time Customs.

In times gone by, many interesting customs used to be observed in England on St. George's Day. For instance, in Leicester, imposing pageants were held on that day, the citizens were bound to follow the Mayor in procession.

At Norwich, too, there were great rejoicings. The Mayor and Corporation would go to the Cathedral accompanied by an actor impersonating St. George and a huge image of a dragon. Arrived at the Cathedral, the dragon was refused entrance and remained outside closely guarded during the service. When the Mayor and the people came out, the dragon was stoned, and reviled by the populace, and the Saint was cheered and tended to the altar.

When Parliament is Broadcast.

Some Problems to be Tackled. By P. P. ECKERSLEY.

[Having regard to the fact that the Government intend to review the whole position of broadcasting next winter, the Prime Minister recently stated that he will postpone the special question of broadcasting Parliament until the general question is examined. Listeners may take it for granted, however, that the transmitting of debates from the House of Commons will be an integral part of broadcasting in the future.]

WE have long been aware that broadcasting, together with more and more facilities to national life in it, as well as giving entertainment (in its lighter sense) afford service. As examples of the service given to-day, one may cite the time signals, news, and weather forecasts, the broadcasting of important speeches, the relaying to persons necessarily absent from the ceremony itself, events of great national interest and importance.

That we shall one day add to this list of services by broadcasting the proceedings of Parliament there can be no doubt, when and how may be the subject of these few observations. Added interest has centred round the subject since the Prime Minister has signified his willingness to investigate and explore further the possibilities of putting such a scheme into operation.

The Privileged Microphone.

Let it be understood firstly that, with the present state of our knowledge and development of our technique, it would be impossible to give to all the full sound picture as it transpires in the House without an elaboration which might make the scheme impracticable. Many think that because we can, for instance, give the speeches at the Lord Mayor's banquet more clearly to a listener in (perhaps) Perthshire than

tervise interjections of the most monosyllabic back benches.

It should be understood, however, that we merely catch the banquet speaker's words more easily than some listener in the room because of the fact that he is not a few feet away from the source of sound. Anyone who is sitting across the table, as I were, is bound to catch the slightest inflection of the most important words (indeed, our microphone is sometimes embarrassingly photographic), and our position is thus favourably placed.

But if we sit together with its associated loud speaker, the distance between the source of sound and the speaker increases, so proportionately does the distortion—especially in rooms where echo tends to stir the consonants of speech, which alone give intelligibility. It is, in fact, a sine qua non in broadcast or public address systems to have the speaker close to the microphone.

From the Front Bench Only.

I am, I think, right in believing that in Parliament much of the speaking is done from the point in which the member is seated, and, at one moment, it may be that someone addresses the House from a Back Bench on the one side, a Minister may reply from a Front Bench, next the Speaker may interject from mid-centre of the Chamber. It is, therefore,

manifestly impossible to place one microphone (which is frequently directional in its powers of picking up) to give intelligibility to all voices. A duplication of microphones would involve some clever switching, considerable expense, and the possible spoiling of the architectural effect of the building.

I would not like to say at this juncture that some arrangement could not be arrived at, but, speaking with superficial knowledge, the problem would appear difficult.

Were it the rule of the House that all who addressed speeches were compelled to come to some central rostrum, the problem would be simple—simple, in fact, than some situations we have had to handle elsewhere (e.g., the nightingale, or the opening of Wembley). Unfortunately, we do not arrange matters as I believe is done in the French Chamber, and so, without considerable elaboration, we must at first confine ourselves to the problem of giving Front Bench speakers.

Catching the "Broadcast Speaker's" Eye.

I cannot refrain from repeating my solution to the problem given recently elsewhere, when I suggested that each member should have, as part of his Parliamentary equipment, a microphone of small and light construction (such an instrument exists), which could hang round his neck. This would terminate in a jack (such as telephone girls use), which, when the member "caught the Speaker's eye," would be thrust into the hole provided conveniently near. To avoid the misuse of so potent a weapon to heckle, unheard by the hecklee, but certainly by all broadcast listeners instead, one would have a second "Broadcast Speaker" watching over

an array of switches, the catching of whose eye would be as important as catching the real Speaker's eye to-day, so that the potential orator might have his circuit completed to the broadcast system.

Alas! one cannot quite see the Mother of Parliaments turned into a telephone exchange, but if anyone sedently wants this scheme brought into being, they have a potent battle cry in "One member, one microphone."

Chamber Speeches or Chamber Music?

It is certain that without interfering with the structure of the House, without detracting one iota from the dignity of the proceedings, without, in fact, allowing anyone within the building to know that the sounds were not being sung throughout the length and breadth of these Islands, and, indeed, far beyond, we could to-day arrange our microphones to pick up certain of the more important parts of the debate.

The interested may want to know, once having collected these speeches, from whence are they to be broadcast? It might not be to the tastes of all to interrupt John Henry to hear a Minister of the Crown on supplementary questions (whatever they are!); I look to the time when this trouble may be overcome by allotting special wave-lengths and stations for such alternative services.

Another high-power station would afford the interested, for instance, an opportunity of choosing between oratory and jazz, concert party or the disconcerting of Parties, Chamber speeches or Chamber music.

Thought, Time and Money

The scheme, if it comes to fruition, will

require a considerable expenditure of thought, time, and money to allow it to be perfect. To-day, I repeat, however, we could put you, were we allowed, in touch with the bigger speakers and speaker. I hope some day we shall be able, on occasions, to give you a greater insight into that trade (politics) which, said George III, does not become a gentleman. If we know that was said before these days of enlightenment—in fact, we are all politicians to-day.

Let broadcasting teach us to be better ones.

Since the opening of Nottingham Relay Station, the services of several well-known colliery bands have been utilized for broadcasting.

Listeners have been so pleased with the performances that I have already been given from Nottingham, that the Station Director has decided to add to his list what is, perhaps the most famous colliery band in the country—the St. Hilda's—who will perform on Friday, April 17th, under their bandmaster, Mr. James Oliver.



The New Cook: "I'm afraid I won't be able to stay after all. I see you only have a crystal set in the kitchen!"

Radiola Receivers

Radiola I
(Valve-crystal)



BOTH these sets employ a special, easily-tuned reflex circuit, which is equivalent, in effect, to an extra valve. Both are fitted with B.T.H. type B.5 (0.06 amps.) valves, which consume so little current that standard dry cells can be quite successfully used for filament lighting.

Radiola I (Valve-Crystal) Receiver

This is the ideal set for local telephone reception over distances up to 100 miles, two crystals, with change-over switch are provided.

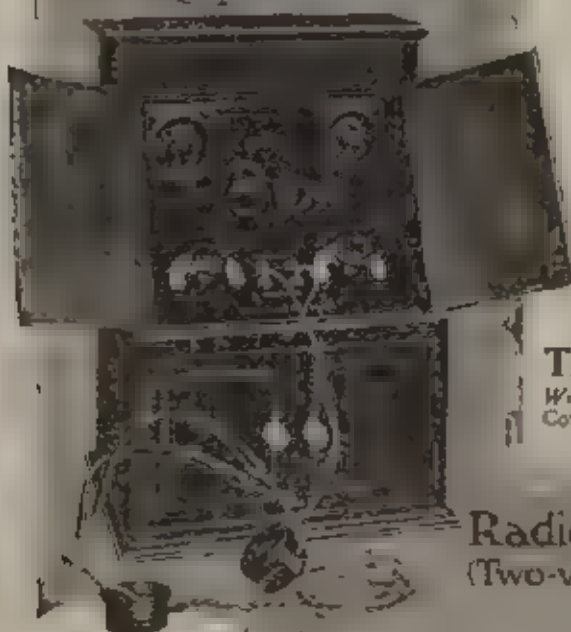
PRICE	£	s.	d.
with enclosed H.T. Battery and B.5 Valve	9	0	0
B.T.H. Headphones (4,000 ohms)	1	0	0

Radiola II (2-Valve) Receiver

The power of three valves is secured by the use of a dual amplification circuit. Under average conditions this set will receive all B.B.C. stations.

PRICE	£	s.	d.
with enclosed H.T. and L.T. Dry Batteries and two B.5 Valves	18	0	0
B.T.H. Headphones (4,000 ohms)	1	0	0

Obtainable from all Electricians & Radio Dealers
We also make Crystal Sets, Loud Speakers, Amplifiers and
"Tungar" Battery Chargers.



Radiola II
(Two-valve)

The British Thomson-Houston Co. Ltd.

Works
Coventry.

Offices: Crown House,
Aldwych, London, W.C.2.



Dundee Programme.

2DE 331 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

3.0-5.30.—Programme S.B. from Glasgow.
6.30.—Service: Conducted by The Rev. R. C. RICHARDSON. Relayed from Dundee Parish Church (St. Mary's).
8.45-10.30.—Programme S.B. from London.

MONDAY, April 20th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.35-6.55.—Programme S.B. from London.
7.0-11.0.—Programme S.B. from Glasgow.

TUESDAY, April 21st.

11.30-12.30.—Concert.
3.30-4.30.—Kinward Picture House Orchestra.
5.15-6.0.—CHILDREN'S CORNER.
6.35-11.30.—Programme S.B. from "SXX."

WED., April 22nd, and SAT., April 25th.

3.0-4.30.—Concert. Women's Topics.
5.15-6.0.—CHILDREN'S CORNER.
6.35-6.55.—Programme S.B. from London.
7.0 onward.—Programme S.B. from Glasgow.

THURSDAY, April 23rd.

3.30-4.30.—Kinward Picture House Orchestra.
4.45-5.0.—New Gramophone Records.
5.15-6.0.—Children's Corner.
6.35-11.30.—Programme S.B. from London.

FRIDAY, April 24th.

2.40-3.30.—Kinward Hall Picture Theatre.
3.0-3.30.—Programme S.B. from Glasgow.
5.15-6.0.—CHILDREN'S CORNER.
6.35-7.40.—Programme S.B. from London.
7.40.—Talk. S.B. to Scottish Stations.

NT MARY'S QUARTET

LINA TALBOT (Contralto)
CHARLOTTE CRAIG (Soprano)
JAMES BARNET (Baritone)
J. R. BOLLO (Tenor)
GEORGE S. M. EDWARD (Solo Violin)
CISNIE WOODWARD (Solo Pianoforte)
FRED CRANCH (Piano)
THE "2DE" LITERARY COMPANY
Directed by R. E. KINGSLEY

'Good Evening' Smith
George S. M. Edward.

'Le Cygne' Saint-Saens
Lina Talbot.

'A Summer Night' George Thomas
'April Goes A-Walking' Stanley Dickson (S)
Fred Cranch.

'My Novellette' (13)
'Wrong Numbers' (13)
J. R. Bollo.

'When Shadows Gather' Marshall (1)
'Charming Ghost' Gorman (11)

Repertory Company
'AN AWKWARD DILEMMA'
A Domestic Comedy in One Act.
Mary (The Wife) ELSIE M. SMITH
Jack (The Husband) CHARLES M. LAND
Uncle Samuel R. E. KINGSLEY

2.0.—CISNIE WOODWARD.
Chopin Recital.
George S. M. Edward.
Concertino, Op. 31 (In Hungarian Style)
Oscar Reising

2.30.—Quartet.
'Hail to the Chief' Bishop (25)
'O the Burns Ring Saw Clear' Smision
Fred Cranch.

'Recess'
Modern Language.
James Barnett

Crown of the Year Katharine Murtha (5)
'The Toward a Song' Bazel

10.0-10.30.—Programme S.B. from London.
10.30.—George S. M. Edward.
Rondino Beethoven-Kruller

'Down in the Forest' London Ronald (5)
'Rose Softly Blooming' Spahr
Cisnie Woodward.

'Sonata, Op. 27, No. 2' Beethoven
11.0.—Close down.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

3.0-5.30.—Programme S.B. from London.
8.15-10.30.—Programme S.B. from London.

MONDAY, April 20th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.35-11.0.—Programme S.B. from London.

TUESDAY, April 21st.

11.20-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.35-11.30.—Programme S.B. from "SXX."

WEDNESDAY, April 22nd.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.35-8.0.—Programme S.B. from London.
8.0-10.25.—Programme S.B. from Glasgow.
10.25.—Mr. J. S. CHISHOLM. Horticultural Talk. Local News.
10.35-11.0.—Programme S.B. from London.
11.0-12.0.—THE ROMANY REVELLERS, from the De Wain Palace de Danse.

THURSDAY, April 23rd.

11.30-12.30.—Gramophone Records.
3.0-4.0.—The Station Pianoforte Trio.
4.0-4.30.—CISNIE WOODWARD (Chopin Pianoforte Recital).
5.0-6.0.—CHILDREN'S CORNER.
6.35-11.30.—Programme S.B. from London.

FRIDAY, April 24th.

3.0-5.30.—The Station Pianoforte Trio.
5.30-6.0.—Talk to Schools. Mr. H. Mortimer Batten, F.Z.S., "Fate of the North and How They are Taken."
6.0-6.0.—CHILDREN'S CORNER.
6.35-7.40.—Programme S.B. from London.
7.40.—Edinburgh Radio Society Talk.
8.0-8.30.—Short Recital of Synopsized Music by ARTHUR YOUNG (Pianoforte), CHARLES MORRISON (Drama).

CARL FUCHS (Solo Violoncello),
WIND OCTET

Under the Direction of
WALTER WORSLEY

8.30.—Carl Fuchs.
Adagio and Allegro

5.40.—Serenade in E Flat Major (K 375) Mozart
Carl Fuchs.

9.10.—Adagio Locatelli, ed. Fiatti
Allegretto Corelli, ed. Lindner

0.20.—Rondino in E Flat Beethoven
Carl Fuchs.

0.35.—'A Song of Sadness' Arensky
Muzicka in G Minor Popper

9.45.—Movement from Concerto for Horn in F Flat Mozart
Walter Worsley.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Prof. R. BIFFON. S.B. from London.
O. L. MARSHALL. Station Topics.
Local News.

10.30 (approx.).—Octet.
Octet in E Flat, Op. 103 Beethoven

11.0.—Close down.

SATURDAY, April 25th.

3.0-4.0.—The Station Pianoforte Trio.
5.0-6.0.—CHILDREN'S CORNER.
6.35-7.10.—Programme S.B. from London.
7.10.—Prof. CHARLES SARO FA, LL.D. Ph.D., LL.D., etc., "Travel Talk."
S.B. to all Stations.
7.25-8.0.—Programme S.B. from London.
8.0-10.0.—Programme S.B. from Glasgow.
10.0-12.0.—Programme S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

3.0-3.30.—Programme S.B. from London.
8.30-9.0.—Religious Service. Choir of Holy Trinity Church.
9.0-10.30.—Programme S.B. from London.

MONDAY, April 20th, and WEDNESDAY, April 22nd.

3.0-3.30.—Music relayed from the Majestic.
4.0-4.30.—Picture House.
5.30-6.0.—WOMEN'S HALF HOUR.
6.15-6.45.—CHILDREN'S CORNER.
6.50-7.0.—Roy Henry & Tak. W. Wednesday.
6.55-11.0.—Programme S.B. from London.

TUESDAY, April 21st.

3.0-3.30.—Gramophone Records.
4.0-4.30.—WOMEN'S HALF HOUR.
5.30-6.0.—CHILDREN'S CORNER.
6.20-6.50.—Hall Warrington Society's Talk.
6.35-11.30.—Programme S.B. from London.

THURSDAY, April 23rd.

4.0-4.30.—Gramophone Records.
4.0-4.30.—WOMEN'S HALF HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.15-7.10.—Programme S.B. from London.
7.40.—Mr. G. W. H. GLASSOP, "Reducing the Cost of Milk Production—Economic Feeding."
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 24th.

3.0-3.30.—Music relayed from the Majestic.
4.0-4.30.—Picture House.
5.30-6.0.—Transmission for Schools.
6.15-6.45.—WOMEN'S HALF HOUR.
6.15-6.45.—CHILDREN'S CORNER.
6.35-7.40.—Programme S.B. from London.
7.40.—The Rev. J. O. G. UMBING, M.A., "The Bee and the Man."
DOROTHY YORKE (Soprano)
EINA FFONORA (Contralto)
GERALD KAYE (Tenor)
HAROLD ELLIS (Baritone)
THE STATION ORCHESTRA
Under the Direction of EDWARD STUBBS.

A Popular Half-Hour.

March, "Bistrot Italiano" Drexler
Concert Valer
Entr'actes: "The Mountain Groves"
Selection, "No, No, Nnette"

8.30.—Liza Lehmann.
Song Cycle, "In a Persian Garden"
(With Orchestral Accompaniment.)

Orchestral Suite, "Ochweb Cas le" (1)
Song Cycle, "The Daisy Chain" (1)
(With Orchestral Accompaniment.)

10.0-11.0.—Programme S.B. from London.

SATURDAY, April 25th.

3.0-7.10.—Gramophone Records.
4.0-4.30.—WOMEN'S HALF HOUR.
5.15-6.15.—CHILDREN'S CORNER.
6.25-12.0.—Programme S.B. from London.

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Leeds-Bradford Programme.

21S 34S M. 310 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

3.0-5.30.—Programme S.B. from London.
8.15-8.45.—Service relayed from the Cathedral, Bradford.

8.45-10.30.—Programme S.B. from London.

MONDAY, April 20th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Stars of the Sea.
5.45-6.5.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner "Drama and Its Exponents" (6).
8.35-7.40.—Programme S.B. from London.
7.40-8.15.—Mr. CLIFFORD W. COLLINSON, FRGS Life in the Solomon Islands.

8.0-11.0.—Programme S.B. from London.

TUESDAY, April 21st.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra, relayed from the Theatre Royal Picture House, Bradford.
4.0-5.15.—WOMEN'S HALF HOUR.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
8.35-11.30.—Programme S.B. from London.

WEDNESDAY, April 22nd.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Coleman and his Orchestra, relayed from the Scala Theatre, Leeds.
5.30-6.15.—CHILDREN'S CORNER.
6.15-6.30.—Teens' Corner.
6.35-7.40.—Programme S.B. from London.
7.40-8.15.—On My Own by the Smothers.
8.35-11.0.—Programme S.B. from London.

THURSDAY, April 23rd.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Isaac Freedman and his Orchestra.
4.40-5.5.—WOMEN'S HALF HOUR.
5.30-6.5.—CHILDREN'S CORNER.
6.1-6.30.—Teens' Corner.
6.35-7.40.—Programme S.B. from London.
7.40-8.15.—Teens' Corner. "St. George's Day," by A. J. Crockett.
8.0-11.30.—Programme S.B. from London.

FRIDAY, April 24th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Talk to Local Schools.
4.0-5.0.—Signor Coleman and his Orchestra.
5.30-6.5.—CHILDREN'S CORNER.
6.1-6.30.—Teens' Corner.
6.35-8.0.—Programme S.B. from London.

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Conductor LEWIS A. WRIGHT

THE ALBION MALE VOICE QUARTET

(CHARLES FORESTAL (Soprano),

ROGER HOLLOWAY (Tenor),

GEORGE CROPPER (Tenor),

DONALD KITCHEN (Bass).

MIRA B. JOHNSON

J. FERGUSON RAWLINGS (Recitals)

8.0.—The Band

Overture, "Rogamogon" ... Schubert

6.15.—The Quartet.

"Strike the Eyes" ... J. T. Cooke (11)

"In Absence" ... Dudley Buck (11)

"The Corners" ... Frederick Bridge (11)

8.35.—"SNOWSTORM."

A Play in One Act by Sydney Bowkett.

Characters.

Henry Fenton, J. FERGUSON RAWLINGS

Edith Kingsley, MIRA B. JOHNSON

8.40.—The Band

Intermezzo ("Cavalleria Rusticana")

Intermezzo, "Whispering of the Flowers"

San Blas

8.52.—The Quartet.

"Pickaninny Lullaby" ... J. G. Macy (2)

"Little Tommy Went" ... A. Mackay

"In Gwine Back to Dixie" ... P. E. Fletcher

(Continued in column 2, page 185.)



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A short course of Pelmanism brings out the mind's hidden powers and develops them to the highest pitch of efficiency. It removes all those defects, those little inefficiencies—Forgetfulness, Indecision, Mind-Wandering, Diffidence and so on—which interfere with the effective working-power of the brain, and it develops in their place such qualities as CONCENTRATION, INITIATIVE, SELF-CONFIDENCE, PRESENCE OF MIND, OBSERVATION and A RELIABLE MEMORY. Above all it develops DRIVING FORCE, ENERGY and MENTAL POWER, "Power which endures."

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Technical Data
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Filament current 3 amperes
Plate voltage 20 to 60

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Nottingham Programme.

5NG 328 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.3.0-5.30. } Programme S.B. from London.
5.15-10.30. }**MONDAY, April 20th.**11.30-12.30.—Pianola Recital.
3.30-4.40.—The Scala Picture Theatre Or-
chestra: Musical Director, Andrew
H. G.

4.30-5.0. WOMEN'S TOPICS

5.15-6.0. CHILDREN'S CORNER.

6.0-6.15. 'Teens' Corner.

6.20-7.0. Station T. J. C.

6.40-7.40.—Programme S.B. from London.

7.40.—Prof. H. H. SWINERTON, D.Sc.,
F.R.C.S., F.Z.S., F.G.S., "Strayed and
Vanished Comments" (1).8.0-9.0.—Dance Music by the CAMBRIDGE
BAND (under the Direction of LAURENCE
OLDHAM), and Speeches by the MAYOR
and SHERRIFF of NOTTINGHAM and
Sir SYDNEY SKINNER, J.P., at the
Purley Hall. Relayed from the Notting-
ham Palais de Danse.

9.0-11.0.—Programme S.B. from London.

TUESDAY, April 21st.

11.30-12.30.—Gramophone Records.

3.30-4.30.—Lyons' Café Orchestra: Conductor,
Brassay Eytan

4.30-5.0. WOMEN'S TOPICS

5.15-6.0. CHILDREN'S CORNER.

6.0-6.15. 'Teens' Corner.

6.20-7.0. Station T. J. C.

6.40-7.40.—Programme S.B. from "5XX"

7.40.—Mr. R. N. DOWLING (Agriculture,
Organiser to the Notis Education Com-
mittee), "The Future of the Beet
Industry and Notes on Cultivation."

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, April 22nd.

1.30-2.30. Short Story Hour.

3.30-4.30. Lyons' Café Orchestra.

4.30-5.0. WOMEN'S TOPICS

5.15-6.0. CHILDREN'S CORNER.

6.0-6.15. 'Teens' Corner.

6.20-7.0. Station T. J. C.

7.40.—Prof. B. PEERS, "Elements of Social
Welfare—The Meaning of Economic
Progress." S.B. to all Stations.

10.75-11.0.—Programme S.B. from London.

THURSDAY, April 23rd.

11.30-12.30.—Pianola Recital.

3.30-4.45. Miss A. Selby, "Life in the Stone
Age." (Transmission to Schools.)3.45-4.45.—The Scala Picture Theatre Or-
chestra

5.15-6.0. CHILDREN'S CORNER.

6.0-6.15. 'Teens' Corner.

6.20-11.30.—Programme S.B. from London.

FRIDAY, April 24th.

11.30-12.30.—Gramophone Records.

3.30-4.30.—Lyons' Café Orchestra.

4.30-5.0. WOMEN'S TOPICS

5.15-6.0. CHILDREN'S CORNER.

6.0-6.15. 'Teens' Corner.

6.20-7.40.—Programme S.B. from London.

7.40.—Mr. H. Q. WATKINS, F.R.I.B.A., "The
Story of Southwell Cathedral."

Hither and Thither

An Evening of Gaiety.

THE MONOCLES CONCERT PARTY:

LEONARD PEARCE (Tenor);

CHARLES BARTLE (Baritone);

PERCY BLAHER (Humorist);

CECIL ZAMBRA (Comedian);

BILLY WILLIAMS (Light Comedian);

EDGAR ROWLSTON (Pianoforte).

BERNARD ALBERT (Synopsated Pianist).

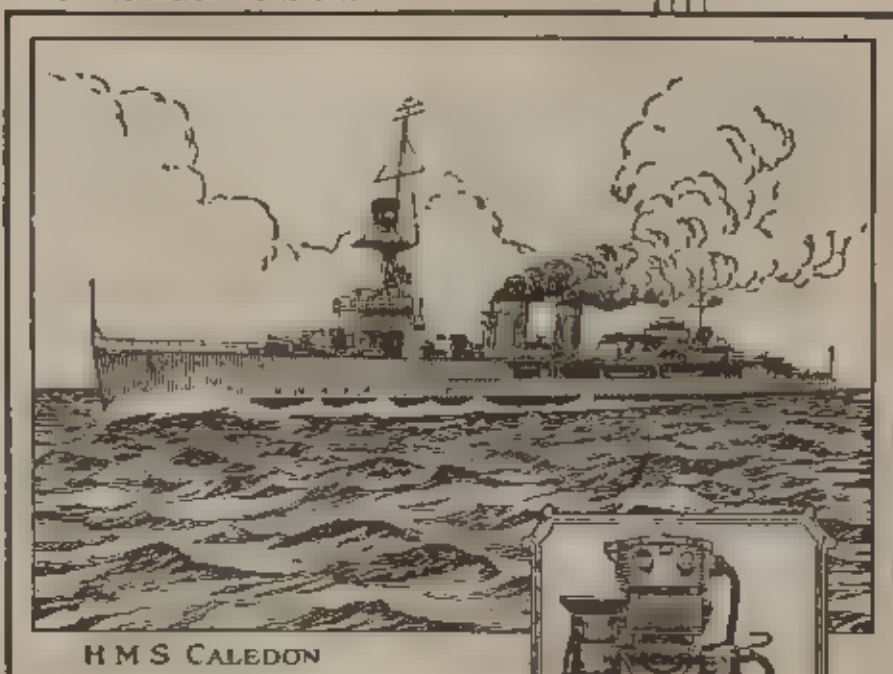
THE SAVANNAH BAND:

Relayed from the

Nottingham Palais de Danse.

8.0. The First Dances to be played by the
Savannah Band at the Nottingham
Palais de Danse

(Continued on page 187)

A BRITISH LIGHT CRUISER

H.M.S. CALEDON

On Land and Sea

Loud Speaking Telephone Apparatus manufactured by **THE HOUSE OF GRAHAM** is used throughout the British Navy and adopted by many Foreign Governments, as also by leading Shipping Companies in all quarters of the Globe. With over thirty years pre-eminence in every field of Loud Speaker application, the utility, technical efficiency, and reliability of **GRAHAM** instruments are conclusively demonstrated.

Just as the most exacting requirements of Naval and Maritime experts have been adequately met by production to meticulously accurate standards, so the present-day needs of Radio reception have been fully satisfied in the evolution of the **AMPLION** Loud Speaker.

A Product of The House of Graham

Many patented and therefore exclusive features contribute to the superlative qualities of the **AMPLION**, recognised as the World's Standard Wireless Loud Speaker, and acknowledged as synonymous with

"Better Radio Reproduction."

Obtainable from **AMPLION STOCKISTS** and Wireless Dealers everywhere.

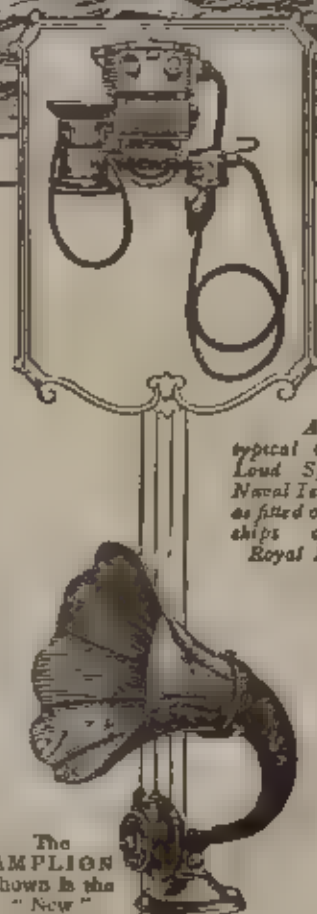
ALFRED GRAHAM & COMPANY

St. Andrew's Works, Crofton Park, London, S.E.4.

Demonstrations given during broadcasting hours.

West End Showrooms: 25-26, Saville Row, W.1.

South End: 78-82, High St. Croydon, S.W.4.



A typical Graham Loud Speaking Naval Telephone as fitted on board ships of the Royal Navy.

The **AMPLION** shows in the "New" Interior-de-Luxe Model AR 114 at £3-5-0

AMPLION



Nature's way—and yours

IF you are a lover of the countryside you must possess a certain amount of imagination. The way in which you see the world is different. How often you wish you could have a little bit of the country in your own home. The greenness, the freshness, the peace and quiet, the perfect atmosphere of green we love so well.

Just the same kind of tranquility

that you find in the country can be brought into your home by the use of the Eureka Vacuum Cleaner.

The Eureka Vacuum Cleaner is the only one that cleans the carpet, the floor, the furniture, the curtains, the walls, the ceiling, the roof, the garden, the car, the boat, the house, the world.

It is the only vacuum cleaner that is so simple to use that even a child can operate it. It is the only vacuum cleaner that is so powerful that it can clean the most stubborn dirt.

It is the only vacuum cleaner that is so quiet that you can use it in the middle of the night without disturbing anyone. It is the only vacuum cleaner that is so durable that it will last for years.

It is the only vacuum cleaner that is so

simple to use that even a child can operate it. It is the only vacuum cleaner that is so powerful that it can clean the most stubborn dirt.

It is the only vacuum cleaner that is so quiet that you can use it in the middle of the night without disturbing anyone. It is the only vacuum cleaner that is so durable that it will last for years.

It is the only vacuum cleaner that is so simple to use that even a child can operate it. It is the only vacuum cleaner that is so powerful that it can clean the most stubborn dirt.

It is the only vacuum cleaner that is so quiet that you can use it in the middle of the night without disturbing anyone. It is the only vacuum cleaner that is so durable that it will last for years.

Electric Appliances Co. Ltd.
15th Street, London, W.C.1

EUREKA
VACUUM CLEANER

Liberty Ad. 2670.

Plymouth Programme.

5 PY 238 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

2.0-5.30.—Programme S.B. from London.
6.15-8.45.—Sunday Evening Service.
By invitation from George Street Baptist Church.
The Rev. P. FRANKLIN CHAMBERS.
8.45-10.30.—Programme S.B. from London.

MONDAY, April 20th, and WEDNESDAY, April 22nd.

11.30-12.30.—Gramophone Records.
2.30-4.30.—Ernest Manning and his Orchestra.
Relayed from the New Palladium Cinema.
5.15-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-10.0.—Programme S.B. from London.
7.40-7.55.—Mr. ERIC J. PATTERSON, M.A.
"Adult Education in the South-West of England" (Wednesday)

TUESDAY, April 21st.

2.30-4.30.—Ernest Manning and his Orchestra.
5.15-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.35-11.30.—Programme S.B. from London.

THURSDAY, April 23rd, and SATURDAY, April 25th.

4.0-5.0.—Albert Fullbrook and his Trio, relayed from the Royal Hotel.
5.0-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.35 onwards.—Programme S.B. from London.

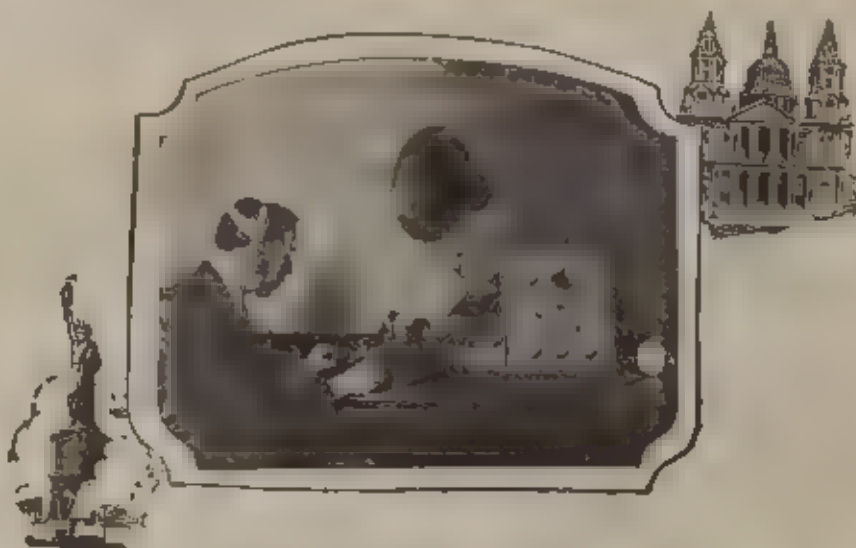
FRIDAY, April 24th.

2.30-4.30.—Talks to Schools: Mr. J. Case, M.A., "The Aeroplane—How It Works," Mr. J. H. Thomas, "How Rubber is Produced in West Africa."
4.0-5.0.—The Blue Lagoon Dance Band.
5.15-5.30.—WOMEN'S TOPICS.
5.30-6.30.—CHILDREN'S CORNER.
6.30-10.0.—Programme S.B. from London.
7.40.—Dr. SAMUEL W. FOKER, My Personal Recollections of Plymouth in the 19th Century.

Dance Night.

JOAN ELYN BOUNDY (Solo Violin).
JOAN HASTINGS (Soloist).
JOHN H. DREW (Dialect Reciter).
PITT AND BUTT (Entertainers).
THE BLUE LAGOON BAND.

8.0.—The Band.
Oh, How I Love My Darling "Harry Wood (B)
Violin Solo, "First Love" Francis Lehar (B).
Banjo Solo, "Red Cockade" Parks Hunter.
Duo Wacka Don "Donaldson (T)
8.15.—John H. Drew.
"How Jan Played the Fiddle" Jan Stewer.
Joycelyn Boundy.
8.20.—Russian Ballet Dances "Augusta Cons.
Spanish Dances "Augusta Cons.
8.45.—Joan Hastings.
A Corn's Lullaby "Broughton.
"Come to the Cook House Door" "Hartley.
"Don't Seem to Want You" "Roberts.
Mr. VICTOR SWAINSON: "Modern.
"Dancing and Dance Music."
9.0.—The Band.
"Savoy English Medley" "Somers (B).
"Maytime" "Vincent Ross (T).
"Dancing into Dreamland" "Tenant and Hooper (B).
9.15.—Pitt and Butt.
Interrupt the programme for some time.
9.30.—Joan Hastings.
"The Green Grass Grew All Round" "Tyler.
"McGinty" "Joan Hastings.
9.45.—Joycelyn Boundy.
Slavische Tanz Deutscher Tanz Arabischer Tanz "Scherakowski.
Bosno Espagnole, Op. 90, No. 1 "Brull.
9.45.—Joan Hastings.
Selected.
10.0-10.30.—Programme S.B. from London.
10.30-11.0.—Selected.
11.0.—DARTMOOR HUNT DANCE ORCHESTRA, relayed from the Royal Assembly Rooms.
12.0.—Close down.



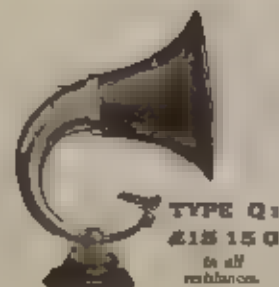
Bridging the Atlantic on a Brown

THE following extract from the issue of "Amateur Wireless" dated October 25th, 1924, may prove of encouragement to many Wireless enthusiasts who have not yet been able to receive KDKA on 68 metres at loud speaker strength.

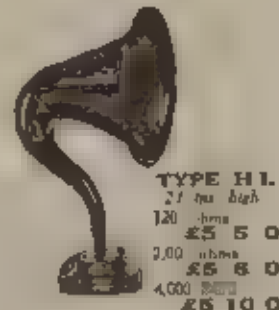
"Even in these days of long-distance records it is something of an achievement to receive KDKA's short-wave transmission at loud speaker strength in the middle of the West End, but this has been accomplished.

"The aerial was above the showrooms of S. G. Brown, Ltd., at 19, Mortimer Street, W.1 (just behind Oxford Street), the set a single detector valve with two stages of noise magnification, the loud speaker a Brown Q model and the operators the manager, Mr. R. M. Lucas, and one of his assistants, Mr. H. W. Pope.

"Between 12.30 and 2.0 a.m. on Saturday, October 11th, these two enthusiasts heard a musical programme transmitted from KDKA on about 68 metres."



TYPE Q:
£15 15 0
in all
residencies.



TYPE H1.
21 in. high
120 ohms
£5 5 0
300 ohms
£5 5 0
400 ohms
£5 10 0

S. G. BROWN, Ltd.,
Victoria Road,
N. Acton, W.3.

Showrooms
15, Mortimer Street, W.1.
15, Moorfields, Liverpool.
67, High St., Southampton.

It is a recognised fact that due to its exclusive tuned reed mechanism any type of Brown Loud Speaker requires considerably less power to enable it to reproduce at full volume. This means, in addition, that any Brown Loud Speaker is much more sensitive for long distance work.

The world-wide reputation for sensitivity and purity of tone which has been won by the Brown A-type Headphone is shared equally by Brown Loud Speakers. Before you choose your Loud Speaker be sure to hear a Brown in one of its three sizes.





"WOULD YOU BE SO GOOD—?"

WHEN YOU move up from the wireless which perhaps you now have, to a Cosmos Radio Valve Set, it will be just as though you had moved in the concert-hall from a place not very good for hearing to a place in the very centre where you get the music to the best advantage. It is parallel to the thing which happens to you in a theatre when you have induced the lady to remove her hat. In the one case you see the other two-thirds of the stage. In the other case you hear the other two-thirds of the music. For that is what the Cosmos Radio Valve Sets do: they give you all the music; balanced, not compressed and distorted; coloured, not plain; pour it out like wine and not like water. This is why they have been called the Musicians' Sets. Musical people delight in them for their sheer musical virtuosity.

COSMOS RADIO VALVE SETS

METRO-VICE SUPPLIES LTD., 4 CENTRAL BUILDINGS,
WESTMINSTER, LONDON, S.W. 1

Proprietors: Metropolitan-Vickers Electrical Co. Limited

S.T.100 increased 30% in Volume/ merely by changing a Crystal.

"It surprised me to find that out of the 100 sets I have received, only 20 have been fitted with the S.T.100 crystal."

"I have been told that the S.T.100 crystal is a very good one, but I have not been able to find out more about it. I have been told that it is a very good one, but I have not been able to find out more about it. I have been told that it is a very good one, but I have not been able to find out more about it."

Such is the experience of a "Uralium" user set down to the fact that the S.T.100 crystal is a very good one. In fact many thousands of crystals are available set aside for the purpose of being used in the S.T.100 and having such remarkable results to show.

You should, however, be governed by unbiased opinion in the selection of your crystal and you will do well to consult any user of "Uralium" as to its exceptional qualities.

Uralium NATURE'S WONDER-CRYSTAL

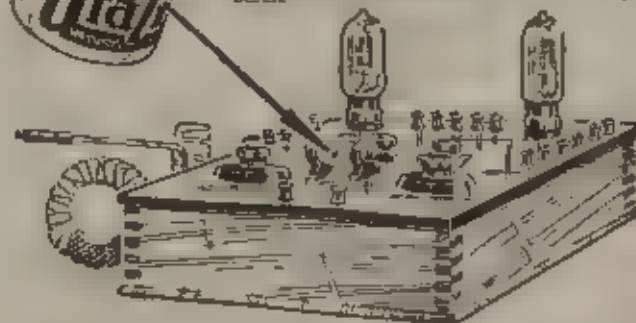
"One Large Sensitive Spot."

The Uralium crystal is packed in a special padded box for safety. It is a very good one, but I have not been able to find out more about it. I have been told that it is a very good one, but I have not been able to find out more about it."

BOWER ELECTRIC Ltd.,
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Shaftesbury Avenue,
London, W.C.

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ABERDEEN 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	NEWCASTLE 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
GLASGOW 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	LIVERPOOL 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
DUNDEE 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	LEEDS 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
KEEFIELD 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	SOUTH WALES 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
WOTTINGHAM 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.	BERKELEY 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

3.0-5.30. Programme S.B. from London
8.15-8.45. Service relayed from Netter Chapel
8.45-10.30. Programme S.B. from London

MONDAY, April 20th, TUESDAY, April 21st.
THURSDAY, April 22nd.

1.30-12.30. Continuation of previous.
4.0. Grand Hotel Orchestra (Muz.)
3.30. Albert Hall Orchestra (Fues and
Thurs

5.0-5.30. WOMEN'S CORNER
5.30-6.00. CHILDREN'S CORNER

6.30-7.00. Programme S.B. from London
7.00-7.30. Mr. W. Percival Westell, F.L.S.

7.30-8.00. "Wonderland Natar Daks" (10) The
Boy Scout of Natar

8.00 onwards. Programme S.B. from London
8.0-11.30. Programme S.B. from "5A.X."

(Tuesday only).

WEDNESDAY, April 22nd.

11.30-12.30. Gramophone Records.
5.30-6.00. WOMEN'S CORNER

6.30-7.00. CHILDREN'S CORNER
7.00-7.30. Programme S.B. from London

8.0-11.0. Programme S.B. from London

FRIDAY, April 24th.

11.30-12.30. Gramophone Records.
4.0-5.0. Orchestra under the direction of Mr

Dante Seta, relayed from the Grand
Hotel.

5.0-5.30. WOMEN'S CORNER
5.30-6.00. CHILDREN'S CORNER

6.30-7.00. Programme S.B. from London
7.00-7.30. Mr. W. Percival Westell, F.L.S.

"Wonderland Natar Daks" (10) The
Boy Scout of Natar

Opening Night of New Studio.

MUSICAL COMEDY

11.30-12.30. Gramophone Records

J. C. R. P. N. (Muz.)

AGNES K. P. H. I. S. (Muz.)

S. A. N. E. Y. (Muz.)

STAINLESS STEEL

THE "GOLDEN STAIR"

Under the Direction of COLLEEN SMITH.
Orchestra

Overture, "The Arcadians"
Monkton and Talbot

1. The Boy
Waltz Song ("The Last Waltz")

Oscar Strauss
"A Quaker Girl" Monkton
Stanley Japson and Ida Bloor.

"A Paradise for Two" Tate
Orchestra

Selection, "The Merry Widow" Lchar
Vocal Quartet

"You Swear to be Good and True"
(Dorothy) Lchar

8.40. Speeches by the LORD MAYOR of
SHEFFIELD, Alderman A. J. BAILEY,
J.P. and Sir WILLIAM E. OLEGG,

J.P. J.P., Chairman of the Sheffield
Education Committee, at the Formal
Opening of the New Studio

Orchestra
Selection, "The Dollar Princess" Fall

8.15. Stanless Stephen.
J. Green.

"Such a Dainty Maid" Collier
Agnes Griffiths and Stanley Japson.

Duet, "East and West" Neale
Orchestra

Selection, "The Maid of the Mountains"
Vocal Quartet

"When Capt. West" German
Stanley Japson.

"My Desert"
Flower" ("Cho Chua")

"The Cobbler's" ("Obow") Norton (31)
Song

(Continued in col. 2, page 135)

WHICH FOR YOU AT AGE 55? Cheque for £4,500 LIFE INCOME £375

Thousands of men and women on their way to obtaining such substantial cheques. They adopted the plan years ago. They have received their cheques and they will be able to do so too, if you avail yourself of the help of this plan.

Think what a cheque for £4,500 at 55 or £375 a year for the rest of your life would mean to you. It would be a great help to you. If you retire, then there is a great advantage in connection with this plan.

£3,000 Insurance.

From the moment you make your first deposit you are insured for £3,000. And half of every deposit you make is added to the insurance value of the policy. So that your family is increasingly well provided for should anything happen to you.

£30 a month if unable to work.

If through illness or accident you become permanently disabled and unable to earn a living no further deposits will be required, and £30 a month will be paid to you until you are 55, when the £4,500 will be due.

Income Tax Saving.

During the run of the policy, you will save from £100 to £400 in Income Tax calculated on present rates.

Any Age, any Amount.

Investment Insurance can be adopted at any age and for any amount. The man with a small income need not hesitate because he cannot arrange for so great a sum as the rich man, but the main thing is to make a start. There is no better way of making provision for your later years and for protecting the interests of your family. As an investment the Plan is profitable and as a life insurance it is safe. As an insurance it has an advantage which cannot be gained elsewhere.

Assets £56,000,000.

The sum of £56,000,000 is the amount of the assets of the company which is the basis of the security of the policy. The assets are under strict Government supervision, so that insurance is made doubly sure.

FILL IN & POST FORM TO-DAY.

1. (Initials) (Manager), Sun Life Assurance Co. of Canada, 12, Sun of Canada House, Victoria Embankment, London, W.C.2.
(Near Fenchurch Station)

Assuming I am a man, I shall receive (in £) per annum (15, 20, 25, 30, as you desire) in the form of a regular income, plus a lump sum at the end of my term.

1. What income or cash sum I shall receive (in £) per annum (15, 20, 25, 30, as you desire)

2. What amount of the sum I shall receive (in £) per annum (15, 20, 25, 30, as you desire)

3. In how much Income Tax I shall have each year.

4. In the event of total disability, how much I shall receive (in £) per annum (15, 20, 25, 30, as you desire)

5. What amount of the sum I shall receive (in £) per annum (15, 20, 25, 30, as you desire)

6. Name

Address



Western Electric HEAD RECEIVERS

Perfect Reception and Comfort

THE last and most important component to be fitted to any wireless receiving set is the head-receivers, and it is often forgotten that inefficiency at this point will spoil the results of the best circuits ever devised.

Western Electric head-receivers are the result of over 40 years' experience and research, and by sheer excellence of design and construction have maintained their reputation of being the finest instruments procurable.

Comfort in wear is assisted by the addition of an adjustable Head Pad which is supplied with every pair of head-receivers.

Price (Complete with head pad)

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Western Electric Company Limited.

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Central 7345 (3 lines).

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RL Permanent Mineral Detector Crystal Set.

This wonderful little Set makes things **EVER SO EASY**—There is only one knob to turn. No adjustment of any description. Perfect reception always.

Complete in polished mahogany cabinet. Price £2-2-0.

B.B.C. and Chelmsford £2:15:0.

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THE HOME LOUDSPEAKER SET

is the RL Two-valve Amplifier and Permanent Mineral Detector.

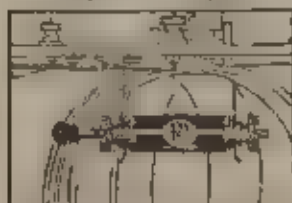
Its reproduction is crystal clear and true, its volume will fill the largest of rooms and there is absolutely no crystal adjustment or varying results.

The RL Two-valve Amplifier is magnificent mahogany cabinet with folding doors, P.M. Detector and only one knob tuning.

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View showing how the P.M. Detector is mounted on the panel.

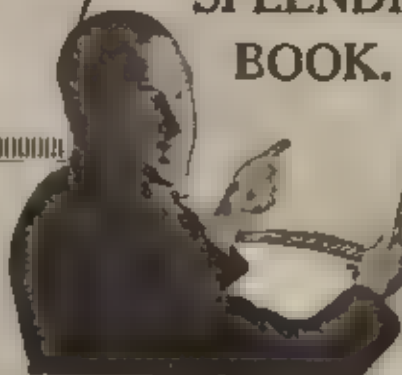


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The current issue gives full details of a set which has been specially designed for the simplest home construction and can be made in a few days. It is called "A Three Valve Portable Set," and is a very simple and easy to make. The 'Free Blue Print' of the wiring enclosed in every copy. It is a set which will receive all the stations in your area and on an average of 100 miles will give you the nearest stations splendidly.

The set is a very simple and easy to make for various purposes of portable use.

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Constructor**

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A Six-Valve Set for the Invalid. By Stanley G. Bates, M.I.R.E.
A Simple Single Valve Receiver. By A. S. Clark.
An Easily Controlled Two-Valve Receiver. By John W. Barber.
Secrets of Long Distance Workings. By Percy W. Harris, M.I.R.E.
Carborundum as a Wireless Crystal.
A Chat upon Cathodes.
Strange Instruments before the Microphone. By "Carrier-Wave."
MANY OTHER ARTICLES, HINTS AND TIPS.

Edited by Percy W. Harris, M.I.R.E., and under the general direction of JOHN SCOTLAND, F.I.E.E., F.I.N.S.T.P., A.M.I.E.E.

Produced by Radio Press Ltd., the largest and most influential publisher of wireless literature in the world.

Adol. of Radio Press, Ltd., Bush House, Strand, London, W.C.2.

Stoke-on-Trent Programme.

EST 306 M.

Week Beginning Sunday, April 19th.

SUNDAY, April 19th.

- 8.0-8.30 Programme S.B. from London.
- 8.45-9.15 Religious Service from the Studio.
- 9.45-10.15 Programme S.B. from London

MONDAY, April 20th, to WEDNESDAY, April 22nd, and SATURDAY, April 25th.

- 3.30-4.30 The Majestic Cinema Orchestra: Musica Director: Thomas Berlett.
- 5.0-6.0 CHILDREN'S CORNER
- 6.35 onwards -Programme S.B. from London.
- 7.35-7.50 -Spanish Talk by Mr. R. B. Greatbach, Fellow of the Institute of Linguists. (Wednesday)

THURSDAY, April 23rd.

- 3.30-4.30 Gramophone Records of the Week.
- 6.35-7.50 -Programme S.B. from London.

FRIDAY, April 24th.

- 12.30-1.30 Mid-day Concert
- 3.0-3.30 Transmission to Schools Mr. J. W.

- 3.30-4.30 -The Majestic Cinema Orchestra.
- 5.0-6.0 CHILDREN'S CORNER
- 6.35-7.50 -Programme S.B. from London
- DAVID WOOLLEY (Singer), GLADYS TIVEY (Contralto), DOROTHY TAYLOR (Solo Voice), WINIFRED TAYLOR (Solo Pianoforte), LUCY BAIKSTOW (Humorist), THE SILVERDALE AMBLO MALE VOICE QUARTET, R. LOWE, L. FORD, W. FORD, F. BRADLEY

8.0. "The Lost Love" ... Vaughan Williams

The Letter ... J. L. Hutton (25)

The Northern Song ... F. A. ... (1)

8.10. Fantasy in F Minor, Op. 49 ... Chopin

8.20. David Woolley

I Heard You Singing ... Eric Coates

8.30. Dorothy Taylor

Sonata in B Minor ... F. A. ... (1)

8.40. Gladys Tivey

The Shepherd's Song ... Elgar

8.50. "Sweet Evening Come and Go" ... Coleridge Taylor (11)

9.0. Percy Bairstow

Selections from his Repertoire. Quartet

9.10. The Song of the Irish Rapper ... Chadwick Overendish (2)

9.20. Winifred Taylor

Nightingale in F Major ... Chopin

9.30. "La Vie en Rose" ... Paul Moun

9.40. Gladys Tivey

Now's the Time to Love ... Genet

9.50. "Where Corns Lie" ... Elgar (1)

10.0. "The Tiger" ... McNaught (11)

10.10. Percy Bairstow

Selections from his Repertoire.

10.20-10.30 -Programme S.B. from London.

10.30. David Woolley

"My Dreams" ... Tost

10.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

10.50. Winifred Taylor

Nightingale in F Major ... Chopin

11.0. "La Vie en Rose" ... Paul Moun

11.10. Gladys Tivey

Now's the Time to Love ... Genet

11.20. "Where Corns Lie" ... Elgar (1)

11.30. "The Tiger" ... McNaught (11)

11.40. Percy Bairstow

Selections from his Repertoire.

11.50-12.00 -Programme S.B. from London.

12.00. David Woolley

"My Dreams" ... Tost

12.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

12.20. Winifred Taylor

Nightingale in F Major ... Chopin

12.30. "La Vie en Rose" ... Paul Moun

12.40. Gladys Tivey

Now's the Time to Love ... Genet

12.50. "Where Corns Lie" ... Elgar (1)

13.0. "The Tiger" ... McNaught (11)

13.10. Percy Bairstow

Selections from his Repertoire.

13.20-13.30 -Programme S.B. from London.

13.30. David Woolley

"My Dreams" ... Tost

13.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

13.50. Winifred Taylor

Nightingale in F Major ... Chopin

14.0. "La Vie en Rose" ... Paul Moun

14.10. Gladys Tivey

Now's the Time to Love ... Genet

14.20. "Where Corns Lie" ... Elgar (1)

14.30. "The Tiger" ... McNaught (11)

14.40. Percy Bairstow

Selections from his Repertoire.

14.50-15.00 -Programme S.B. from London.

15.00. David Woolley

"My Dreams" ... Tost

15.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

15.20. Winifred Taylor

Nightingale in F Major ... Chopin

15.30. "La Vie en Rose" ... Paul Moun

15.40. Gladys Tivey

Now's the Time to Love ... Genet

15.50. "Where Corns Lie" ... Elgar (1)

16.0. "The Tiger" ... McNaught (11)

16.10. Percy Bairstow

Selections from his Repertoire.

16.20-16.30 -Programme S.B. from London.

16.30. David Woolley

"My Dreams" ... Tost

16.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

16.50. Winifred Taylor

Nightingale in F Major ... Chopin

17.0. "La Vie en Rose" ... Paul Moun

17.10. Gladys Tivey

Now's the Time to Love ... Genet

17.20. "Where Corns Lie" ... Elgar (1)

17.30. "The Tiger" ... McNaught (11)

17.40. Percy Bairstow

Selections from his Repertoire.

17.50-18.00 -Programme S.B. from London.

18.00. David Woolley

"My Dreams" ... Tost

18.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

18.20. Winifred Taylor

Nightingale in F Major ... Chopin

18.30. "La Vie en Rose" ... Paul Moun

18.40. Gladys Tivey

Now's the Time to Love ... Genet

18.50. "Where Corns Lie" ... Elgar (1)

19.0. "The Tiger" ... McNaught (11)

19.10. Percy Bairstow

Selections from his Repertoire.

19.20-19.30 -Programme S.B. from London.

19.30. David Woolley

"My Dreams" ... Tost

19.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

19.50. Winifred Taylor

Nightingale in F Major ... Chopin

20.0. "La Vie en Rose" ... Paul Moun

20.10. Gladys Tivey

Now's the Time to Love ... Genet

20.20. "Where Corns Lie" ... Elgar (1)

20.30. "The Tiger" ... McNaught (11)

20.40. Percy Bairstow

Selections from his Repertoire.

20.50-21.00 -Programme S.B. from London.

21.00. David Woolley

"My Dreams" ... Tost

21.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

21.20. Winifred Taylor

Nightingale in F Major ... Chopin

21.30. "La Vie en Rose" ... Paul Moun

21.40. Gladys Tivey

Now's the Time to Love ... Genet

21.50. "Where Corns Lie" ... Elgar (1)

22.0. "The Tiger" ... McNaught (11)

22.10. Percy Bairstow

Selections from his Repertoire.

22.20-22.30 -Programme S.B. from London.

22.30. David Woolley

"My Dreams" ... Tost

22.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

22.50. Winifred Taylor

Nightingale in F Major ... Chopin

23.0. "La Vie en Rose" ... Paul Moun

23.10. Gladys Tivey

Now's the Time to Love ... Genet

23.20. "Where Corns Lie" ... Elgar (1)

23.30. "The Tiger" ... McNaught (11)

23.40. Percy Bairstow

Selections from his Repertoire.

23.50-24.00 -Programme S.B. from London.

24.00. David Woolley

"My Dreams" ... Tost

24.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

24.20. Winifred Taylor

Nightingale in F Major ... Chopin

24.30. "La Vie en Rose" ... Paul Moun

24.40. Gladys Tivey

Now's the Time to Love ... Genet

24.50. "Where Corns Lie" ... Elgar (1)

25.0. "The Tiger" ... McNaught (11)

25.10. Percy Bairstow

Selections from his Repertoire.

25.20-25.30 -Programme S.B. from London.

25.30. David Woolley

"My Dreams" ... Tost

25.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

25.50. Winifred Taylor

Nightingale in F Major ... Chopin

26.0. "La Vie en Rose" ... Paul Moun

26.10. Gladys Tivey

Now's the Time to Love ... Genet

26.20. "Where Corns Lie" ... Elgar (1)

26.30. "The Tiger" ... McNaught (11)

26.40. Percy Bairstow

Selections from his Repertoire.

26.50-27.00 -Programme S.B. from London.

27.00. David Woolley

"My Dreams" ... Tost

27.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

27.20. Winifred Taylor

Nightingale in F Major ... Chopin

27.30. "La Vie en Rose" ... Paul Moun

27.40. Gladys Tivey

Now's the Time to Love ... Genet

27.50. "Where Corns Lie" ... Elgar (1)

28.0. "The Tiger" ... McNaught (11)

28.10. Percy Bairstow

Selections from his Repertoire.

28.20-28.30 -Programme S.B. from London.

28.30. David Woolley

"My Dreams" ... Tost

28.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

28.50. Winifred Taylor

Nightingale in F Major ... Chopin

29.0. "La Vie en Rose" ... Paul Moun

29.10. Gladys Tivey

Now's the Time to Love ... Genet

29.20. "Where Corns Lie" ... Elgar (1)

29.30. "The Tiger" ... McNaught (11)

29.40. Percy Bairstow

Selections from his Repertoire.

29.50-30.00 -Programme S.B. from London.

30.00. David Woolley

"My Dreams" ... Tost

30.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

30.20. Winifred Taylor

Nightingale in F Major ... Chopin

30.30. "La Vie en Rose" ... Paul Moun

30.40. Gladys Tivey

Now's the Time to Love ... Genet

30.50. "Where Corns Lie" ... Elgar (1)

31.0. "The Tiger" ... McNaught (11)

31.10. Percy Bairstow

Selections from his Repertoire.

31.20-31.30 -Programme S.B. from London.

31.30. David Woolley

"My Dreams" ... Tost

31.40. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

31.50. Winifred Taylor

Nightingale in F Major ... Chopin

32.0. "La Vie en Rose" ... Paul Moun

32.10. Gladys Tivey

Now's the Time to Love ... Genet

32.20. "Where Corns Lie" ... Elgar (1)

32.30. "The Tiger" ... McNaught (11)

32.40. Percy Bairstow

Selections from his Repertoire.

32.50-33.00 -Programme S.B. from London.

33.00. David Woolley

"My Dreams" ... Tost

33.10. "The Song of the Irish Rapper" ... Chadwick Overendish (2)

33.20. Winifred Taylor

Nightingale in F Major ... Chopin

33.30. "La Vie en Rose" ... Paul Moun

33.40. Gladys Tivey

Now's the Time to Love ... Genet</



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- 3.—It is SILENT RUNNING, SELF CONTAINED, absolutely complete. Not a vibrator or buzzer.
- 4.—It is adjustable from 0 to 5 amps. charging rate.
- 5.—A 5 volt 30 actual consumption only one-fifth unit to fully charge.
- 6.—It is adjustable for recharging 4, 6, 8, 10 and 12 volt accumulators for WIRELESS and MOTOR requirements.

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 SILENT WORKING
 LONG LIFE
 CONSTANT VOLTAGE
GUARANTEED
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TALITE

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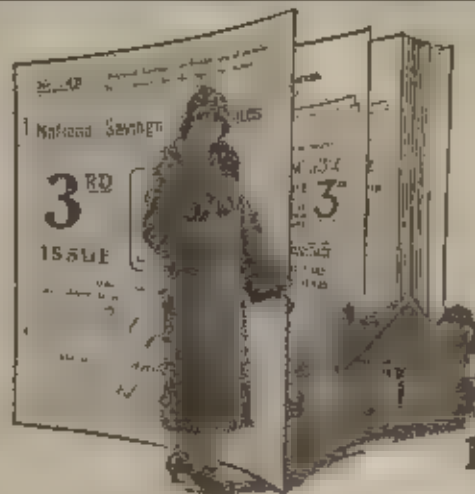
To ensure that every piece of TALITE is really 100% sensitive, each piece of crystal is tested by a special method of heating, and the results are posted TALITE for every piece, with the 'guaranteed crystal'.

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10 for 6^d.

20 for 1/-

The Spinnet House,

Estd. 1775.

LONDON.

Nottingham Programme.

(Continued from page 17)

- 8.15. Concert Party
 "Good Evening" *Monocles*
 Leonard Pearce
 "Let's You Have Made Me a Garden" *Thompson (5)*
 Concerted Item
 "Ever So Long Ago" *Gallus (16)*
 Charles Barle
 "England Mine" *T. del Buego*
 Lucy Wiggins
 "Ida" *O. Levy*
 Charles Barle and Lee Zambrano
 Duet, "Hurrah! for the Rolling Sea" *Finck*
- 9.10. Bernard Albert
 Selected Synopses Items
- 9.50. Concert Party
 Concerted Item, "Uniform Courtship" *Cecil (13)*
 Charles Barle
 "The Road" *A. Dix*
 Percy Barber
 "Nerves" *Handy (15)*
 Leonard Pearce
 "My Queen" *Blumenthal*
 Percy Barber and Edgar Rowston
 Duet, "Devon Every Time" *Winton and Lee (7)*
- 9.10. Bernard Albert
 Selected Items
- 9.20. Leonard Pearce and Charles Barle
 Duet "Two Beggars" *Lane Wilson (22)*
 Edgar Rowston (Singer at Piano)
 "Oh Dear! What Can the Matter Be" *Reg Law (7)*
 Cecil Zambrano
 "Song of the Microphone" *Monocles*
 Concerted Items
 "Bananas" *Rowston*
 "Good-Night" *Monocles*

9.50. Bernard Albert
 Synopses Items
 10.0-10.30.—Programme S.B. from London.
 10.30. The Savoir Band
 11.0.—Close down.

SATURDAY, April 25th

3.15-4.15. The Scala Picture Theatre Or-
 chestra
 6.0-6.0. CHILDREN'S CORNER
 6.55-7.40.—Programme S.B. from London.
 7.40.—Mr FRANK HEALD ("John o' Trent").
 Calico Topi
 8.0-12.0.—Programme S.B. from London.

Sheffield Programme.

(Continued from page 181)

Speech by Captain P. P. KERSLEY,
 Chief Engineer of the B.L.T.
 10.0-10.35. Programme S.B. from London.
 Local News
 10.30. Orchestra
 Selection, "Little Nellie Kelly" *Cohen (5)*
 Agnes Griffiths
 "O Peaceful England" *Carson*
 "As All the Mounds" *Carson*
 Selection, "The Rebel Mound" *Montague Phillips*

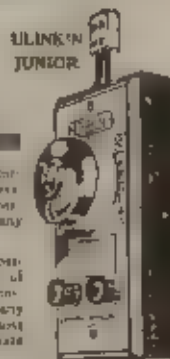
11.0.—Close down

SATURDAY, April 25th.

4.0-5.0.—Orchestra, relayed from the Grand
 Hotel
 5.0-5.30. WOMEN'S CORNER
 5.30-6.30. CHILDREN'S CORNER
 6.35-7.40.—Programme S.B. from London
 7.40.—"The Harvest of a Quiet Eye—An
 Awkward Situation," by "PETRO."
 8.0-12.0.—Programme S.B. from London.

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ULINKIN SENIOR **52/-**



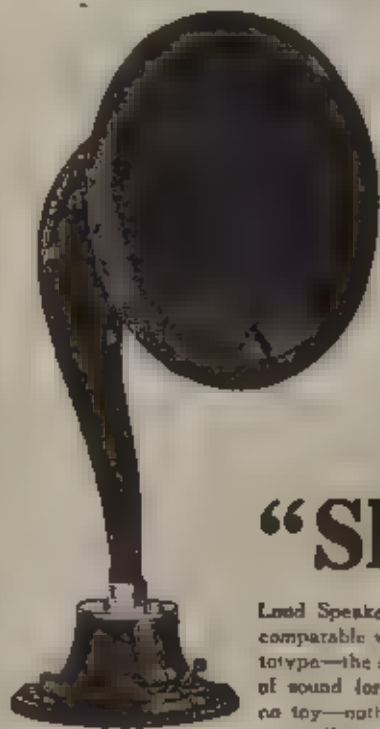
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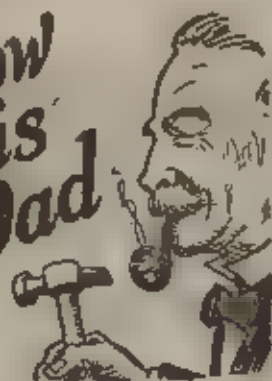
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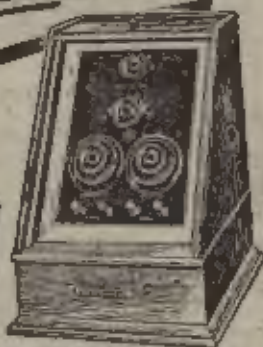
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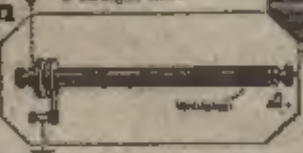
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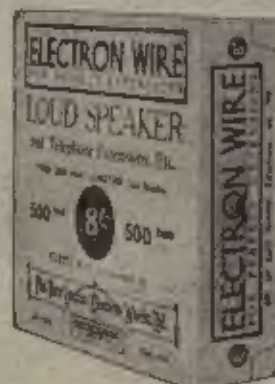
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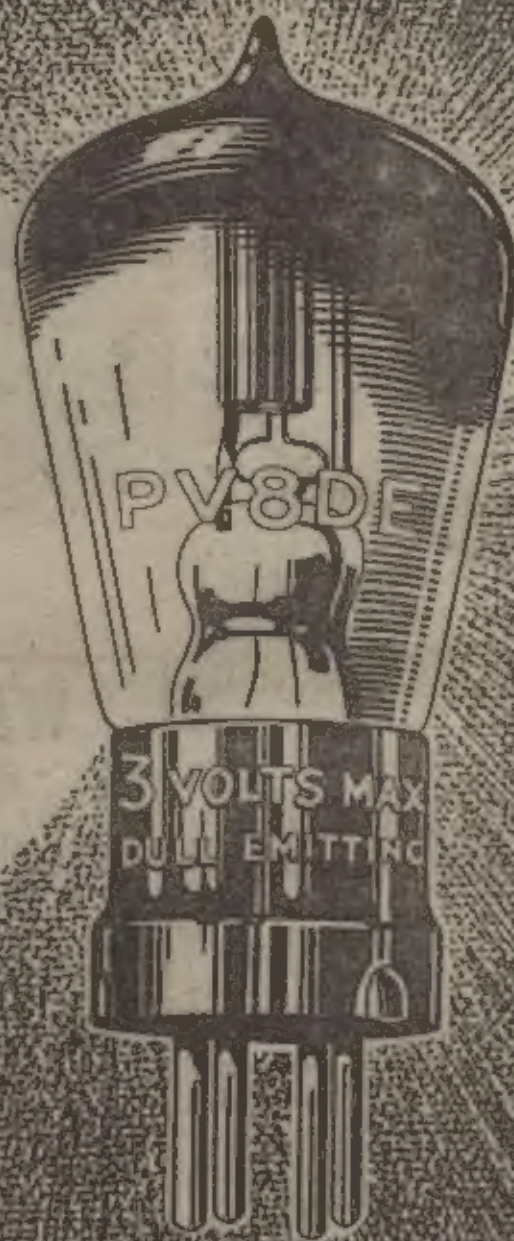
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